

THE ETUDE

PRESSER'S
MUSICAL
MAGAZINE

OCTOBER
1918

PRICE 20 CENTS
\$1.50 A YEAR





NEW AND IMPORTANT PUBLICATIONS

SELECTED RECENT MUSIC PUBLICATIONS OF MERIT



ALBUMS OF PIANO MUSIC

ALBUM OF DESCRIPTIVE PIECES

Price, \$1.00

A collection of music that portrays various moods, pictures, scenes and occurrences. The music is within the control of the average player, and owing to the characteristic style of the pieces, which afford a change from the conventional forms of composition, this album will appeal to every piano player. There are twenty-nine novel numbers in this album.

MISSISSIPPI RIVER SCENES

By C. W. Kern

Price, \$1.00

A suite for the pianoforte of charming characteristic pieces lying chiefly in the fourth grade. They are truly American, being suggestive and descriptive of a trip taken by the composer upon the Mississippi River. These numbers are excellent for teaching purposes and also make very novel and taking recital numbers.

STANDARD PARLOR ALBUM

Price, 50 Cents

A collection of pieces of intermediate difficulty, admirably adapted for home playing and entertainment. The pieces are all of light and cheerful character, written largely for purposes of entertainment, but nevertheless having real musical value. Many of the most popular composers are represented.

STANDARD ADVANCED PIECES

Price, 50 Cents

This volume contains such pieces as the good player delights to turn to continually, not pieces of the virtuoso stage, but real advanced pieces by standard, classic and modern writers. Such composers as Haydn, Mozart, Beethoven, Chopin, Mendelssohn, Moszkowski, Liszt and MacDowell being represented.

SUNDAY PIANO MUSIC

A Collection for Church or Home

Price, 75 Cents

Pieces of the highest type, but of moderate difficulty, admirably adapted for Sunday playing at home or for use in church services where it is not possible to have an organ. The best composers are represented, both classic and modern, some of the most exalted inspirations of each composer being included. A most useful volume.

ALBUM OF PIANOFORTE PIECES

By Carl Heins

Price, 75 Cents

All of Heins' compositions are exceedingly tuneful and most of his pieces are of an easy or elementary grade, but all are musically in construction and of educational value. This collection contains the best and most desired pieces of this writer.

MOSKOWSKI ALBUM FOR THE PIANO

Price, 75 Cents

The pianoforte compositions of Moszkowski constitute a large and important section in modern musical literature. The compositions in this album are continually represented on modern recital and concert programs. All of these have been carefully edited. This album should be in the library of every advanced pianist.

FIFTY-ONE OLD HUNGARIAN MELODIES FOR THE PIANO

By Arthur Hartmann

Price, \$1.00

In this unique book some of the most distinctive and characteristic of the Hungarian folk-songs have been collected. There is interesting data in connection with these melodies and their origin in the introduction.

ALBUM OF MODERN SONATINAS

Price, \$1.00

Not all the pieces in this volume are Sonatinas. They are pieces of similar nature by various composers such as Merkel, Spindler, Lichner, Becker and others. Altogether this is an important volume from an educational standpoint inasmuch as it tends to cultivate a taste for a better class of music and also will act as a stepping stone to Sonatas for the average pupil.

TWELVE PIECES FOR THE PIANOFORTE

By G. F. Handel

Price, 50 Cents

Twelve gems selected from the works of Handel. They are not difficult and are especially suitable as educational material for third and fourth grade pupils. The selecting and editing have been done by Dr. Hans von Bülow and the work contains a preface by the editor that is very valuable and illuminating.

BE CONVINCED THAT THE PUBLICATIONS OF THEO. PRESSER CO. ARE MUSICAL WORKS OF VALUE

To afford a better opportunity of judging the genuine value of the books listed on this page we will gladly send any of them for examination. To further assist in the selection of music, we have catalogs covering every classification. We will gladly send any of these gratis.

TEACHING WORKS FOR THE ELEMENTARY GRADES

STUDENT'S BOOK

School of the Pianoforte, Vol. Two

By Theo. Presser

Price, 75 Cents

A logical sequel to the Beginner's Book. It can be used by any student who has done the work of the first grade up to, but not including, the scales. The principal aim has been to ground the pupil well technically, and at the same time develop musical taste. A complete treatment of the scales forms the center of the work. Major scales receive detailed treatment up to and including four sharps and four flats. At the end of the book all the scales are given. Aside from scales, special attention is given to grace notes, broken chords and arpeggios, syncopation, hand crossing and wrist motion. All the material is presented in the most engaging manner consistent with thoroughness.

SPELLING LESSONS IN TIME AND NOTATION

By Mathilda Bilbro

Price, 30 Cents

This work acquaints the pupil with all phases of notation. What has troubled a great many pupils is the lack of just the things that are taught in an elementary work of this kind. The work is all done by writing words on the staff even going as far as preliminary chord writing in various scales. To teach a fuller knowledge of the added lines and spaces in both clefs this work is ideal.

CHILDREN'S RHYMES

From A to Z

By M. Greenwald

Price, 50 cents

An interesting little book containing an attractive teaching piece for each letter of the alphabet. The title of each begins with one of the letters of the alphabet, and each number is in characteristic style with the text, which may be sung. A very taking collection for young folk.

MELODIES OF THE PAST

By M. Greenwald

Price, 50 Cents

The good old tunes are always welcome and always in request. Each melody presented in this book is first given with its original harmonies and accompanied by a verse of the text. Then follows an interesting variation or paraphrase. All are easy to play. It might also be said of the variations that they are not flashy or commonplace, but are really further developments of the several themes and serve to enhance them.

PLEASANT PASTIMES FOR THE YOUNG PLAYER

By H. L. Cramm

Price, 75 Cents

A recreation book for beginners by the writer of the very successful volume, "New Tunes and Rhymes for Little Pianists." This newer book is a supplementary work to this above-mentioned volume and may be taken up with any system of technical instruction. Rhythmic feeling is the fundamental principle of the little pieces in this book, and a variety of keys are gone through.

VIOLIN WORKS

BEL CANTO METHOD FOR THE VIOLIN

By Mabel Madison Watson

Price, \$1.00

Positively the most elementary method ever written for the violin. It is the product of years of experience with young students and is thoroughly practical and up-to-date. The material is all as attractive as it is possible to make it and will be found very pleasing to young students.

INDIAN MELODIES FOR VIOLIN AND PIANO

By Thurlow Lieurance

Price, 75 Cents

These melodies are taken direct from native sources and the arrangements are genuine transcriptions, not paraphrases. Mr. Lieurance has been very successful in harmonizing the various Indian tribal melodies for practical use by the musician.

VOCAL MATERIAL

A REVELATION TO THE VOCAL WORLD

By E. J. Meyer

Price, 50 Cents

Years of experience, not only in singing and in teaching, but in examining first sources, writing books upon the subject, listening to great singers and talking with them, have placed E. J. Meyer, the author of this book, in a position all his own.

ARTISTIC VOCAL ALBUM

Low Voice

Price, \$1.00

It is a collection of songs especially adapted to the low voice, including all of the most popular songs in the original high voice edition. It is a splendid collection in every way.

NEW STANDARD SONG ALBUM

A Collection of Songs

Price, 50 Cents

This is a fine collection of songs chiefly for the middle voice, both sacred and secular, and is printed from special large plates. It consists largely of the works of modern writers, but includes some selections from the standard writers. The songs are mostly of the intermediate grade. It is just the book for general use.

GRADED STUDIES IN SIGHT SINGING

By G. Viehl

Price, 75 Cents

A complete and up-to-date sight-singing method. Sight-singing in all its phases, presented in the most interesting and thorough manner. There is a section devoted to miscellaneous selections of all kinds for amusement. Just such a book as is needed for schools, colleges and for classes.

THEORY - BIOGRAPHY

HARMONY BOOK FOR BEGINNERS

By Preston Ware Orem

Price, \$1.00

This book is "brief, simple, vital, practical, new, and distinctive." It presents the ground work in the plainest possible manner, covering thoroughly the first year's work, and affording ample preparation for advanced study according to any method. It is adapted for either class use or private instruction. It is an admirable work for self-help.

CHILD'S OWN BOOK OF GREAT MUSICIANS

Bach, Mozart, Schubert, Mendelssohn, Schumann, Handel, Haydn, Beethoven and Chopin

By Thomas Tapper

Price, 15 Cents Each

These give the stories of the lives of the great composers in very simple language, and instead of having the illustrations printed in the book, sheets are supplied to be cut and pasted in the book by the child itself. Facts and quotations are included, as well as a place for the child's own story to be written.

PIANO TECHNIC

THE PIANOSCRIP BOOK

By Alberto Jonas

Price, \$1.00

It is a distinctive work in musical pedagogy which the teacher must see to appreciate. The book is classified and annotated with special exercises in such a way that it maps out a fine course for any teacher to pursue.

ORGAN COLLECTIONS

AMERICAN ORGANIST

Price, \$1.50

A collection of organ compositions by American composers. All the numbers are chiefly of intermediate difficulty and cover practically all styles. A wealth of moderate length Voluntaries and Recital Pieces, such as organists are always in need of, will be found in this volume. The volume is of the convenient oblong shape and is well and handsomely bound in cloth.

ORGAN MELODIES

Gems for the Pipe Organ

Compiled by C. W. Landon

Price, \$1.00

A veritable mine of good things for the busy practical organist. Not a dry or tedious number in the book. Some of the greatest melodies ever written arranged as preludes, postludes and offertories. All are of moderate difficulty, suited to the average player and adapted for two manual organs.

THEO. PRESSER CO., 1712 CHESTNUT STREET, PHILADELPHIA, PA.

The Best Elementary Educational Works for the Piano

Just as the Master Craftsman uses the best tools and materials to achieve master results so the teacher to achieve pedagogic success must use the best formative teaching material :: ::

The "Standard Graded Course" and the "Beginner's Book" stand unequalled in the number of copies sold and the other works mentioned below rank far above the average in the number used by the teaching profession.

The above facts are given as a solid foundation for the statement that among these works the most discriminating teacher will find the one that satisfies as.

Each Possesses an Individuality that Appeals

Standard Graded Course of Studies

FOR THE PIANOFORTE

Compiled by W. S. B. Mathews

IN TEN GRADES

TEN VOLUMES

PRICE, \$1.00 EACH GRADE

The Original Graded Course

Each volume supplies all the needed material for the grade with which it treats, and in addition pieces for study diversion are suggested.

Constant revising, enlarging and re-editing keeps this system modernized and filled with the world's best studies.

Teachers desiring to use special systems for various purposes can readily apply them in conjunction with this course.

No other method has been so widely used in music education.

Landon's Foundation Materials

FOR THE PIANOFORTE

PRICE, \$1.20

An Old "Stand-By" of Thorough Teachers

Includes special spelling lessons for the acquiring of accurate note reading.

Replete with careful directions to both teacher and student. Every lesson has a note explaining what should be observed and obtained from the study in that lesson. The studies are pleasing and progress gradually.

On the last pages an extremely illuminating explanation of fifteen different chord touches is given in conjunction with a like explanation on the art of scale practice.

The maxims at the foot of each page form a bit of musical literature that all serious students would delight to read.

Beginner's Book

SCHOOL OF THE PIANOFORTE, VOL. I.

by

THEO. PRESSER

PRICE, 90 CENTS

The "First Reader" in Piano Study

The simplicity of this work has enabled many teachers to achieve speedy results with even the youngest beginner.

The rudiments of music, notation and elementary work are thoroughly covered in a most delightful manner.

The first grade of study up to, but not including, the scales is the scope of this work.

Large music notes, illustrations, questions on the lessons and many specially written exercises individualize this work beyond others.

New Piano Method

By A. SCHMOLL

IN TWO BOOKS

PRICE, \$1.20 EACH

The Popular French Method

The teaching profession have here in the only edition with an English translation; one of the most popular methods used in France.

Book One covers the necessary rudiments, chord study, the major keys and major scales, in a thorough and original manner.

Book Two is simply a continuation of the first book and takes the student through a course of study up to about the Fourth Grade.

Throughout the work is attractive and is without doubt one of the most melodious methods obtainable.

Essential Helps in Elementary Instruction

Primer of Facts About Music

By M. G. Evans Price, 60 Cents

Note Spelling Book

By Adele Sutor Price, 36 Cents

Tunes and Rhymes

By Geo. L. Spaulding Price, 60 Cents

Very First Duet Book

Price, 60 Cents

Child's Own Book of Great Musicians

A Series of Ten Biographies for Children
By Thos. Tapper Price, 12 Cents Each

The Above Given Prices are Subject to a Liberal Discount to the Profession

THEO. PRESSER COMPANY

MUSIC PUBLISHERS, DEALERS
AND IMPORTERS. THE MAIL OR-
DER SUPPLY HOUSE FOR TEACHERS

PHILADELPHIA, PA.



"Opening the Season" Order List of

Examine Any of
These Books That
Interest at Leisure
in Your Own Home

So That No Important Work May be Neglected,
Thus Insuring a

PRIMERS—RUDIMENTARY WORKS

BILBRO, MATHILDA. Spelling Lessons in Time and Notation. \$0 30	LANDON, C. W. Writing Book for Music Pupils, Book II. \$0 30
In a unique manner this work acquaints the pupil with all phases of notation.	A practical and easily understood presentation of everything writable in musical characters, leading to a full knowledge of notation.
BURROWE'S PIANOFORTE PRIMER. 25	MARKS, E. F. Writing Book. 15
CLARKE, H. A. Theory Explained to Piano Students. 50	Has pages alternating with staff ruling and ordinary ruled lines for hand written matter pertaining to the musical notation on opposite page. Very practical.
Teaches the principles of Harmony in the simplest and quickest manner.	MORRIS, M. S. Writing Primer. 20
CUMMINGS, W. H. Rudiments of Music. With questions for examination. 50	No previous knowledge of music required. Beginner learns the rudiments of music by writing simple exercises.
EVANS, M. G. Primer of Facts About Music. 50	SUTOR, ADELE. Note Spelling Book. 30
A compact musical encyclopædia. Imparts all the essential fundamental facts necessary to a musical education.	This is one of the most successful devices for teaching notation to the young.
JOUSSE'S MUSICAL CATECHISM. 25	TAPPER, THOS. Children's Biographies of Bach, Mozart, Schubert, Schumann, Handel, Chopin, Beethoven, Mendelssohn, Haydn and Wagner. Each. 15
KILLOUGH, G. C. Gibbon's Catechism of Music. 499 Questions and Answers. Notation, time values, intervals, scales, keys, chords, embellishments, etc. 50	The child, by doing a little pasting and binding, illustrates and practically makes his or her own book.
LANDON, C. W. Writing Book for Music Pupils, Complete. 50	
" Writing Book for Music Pupils, Book I. 30	

PIANO INSTRUCTORS

ABBOTT Mrs. A. T. A Method for Gaining a Perfect Knowledge of the Notes. \$0 25	KOHLER, LOUIS. Practical Piano Method, Op. 249. Vols. I, II and III, each. \$0 50
BATCHELLOR-LANDON Musical Kindergarten Method. 1 50	LANDON, C. W. Foundation Materials for Piano. 1 00
For the nursery and classroom. This work is unique in its design.	Leads to solid musicianship through an easily graded, pleasant and interesting course of practical study.
BEGINNER'S METHOD. Theo. Presser. 75	PRESSER, THEO. School of the Pianoforte. Student's Book. 75
Intended for the youngest beginners and perfectly adapted to their needs and insuring not only pleasant but rapid progress. Phenomenally popular with teachers who instruct young pupils.	Intended to follow Mr. Presser's enormously popular Beginners' Book, but adapted to succeed any elementary instructor. The material is all bright and sparkling, melodious and attractive.
BEYER, F. Elementary School of Piano Playing FIRST STEPS IN PIANO STUDY. 1 00	SCHMOLL, A. New Piano Method. In Two Books. Each. 1 00
A concise, practical and melodious introduction to pianoforte study. Carefully graded. Material for nine months of pleasant work.	One of the most popular music books of the present day.
HUDSON, H. B. A B C of Piano Music. 50	WAGNER, E. D. First Instruction Book for the Piano, Part I. 1 25
A keyboard primer. A capital "tryout" for the young child.	

PIANO COLLECTIONS—FOUR HANDS

BASCHINSKY, P. One Year in the Life of a Child \$0 75	SARTORIO, A. Instructive Four Hand Album. 20 Melodious duets for Teacher and Pupil. \$0 50
12 little pieces, with text ad lib. A characteristic number for each month.	" Pleasant Hours, Eight Instructive Four Hand Pieces, Op. 1042. 1 00
CHILDHOOD DAYS (Harthan). Instructive Duets for Teacher and Pupil. 50	SPAULDING, G. L. You and I. 50
CONCERT DUETS. 1 00	" Just We Two. 50
24 pieces, 150 pages, classical and popular, medium difficulty.	A duet book of easy, real first grade duets.
DUET HOUR. 31 Minuets in Easy Grades. 50	STANDARD DUET PLAYERS' ALBUM. 50
ENGELMANN FOUR HAND ALBUM. 75	160 pages, 10 famous overtures, including Poet and Peasant, Martha, Carmen, Tannhauser, etc.
FOUR HAND MISCELLANY. 1 00	STANDARD OVERTURE ALBUM. 1 00
FOUR HAND PARLOR PIECES. 50	TWO PIANISTS. 1 00
JUVENILE DUET PLAYERS. 50	VERY FIRST DUET BOOK. 50
MARCH ALBUM. 50	Pieces in the first and second grades for two students of nearly equal attainments.
MOSZKOWSKI, M. Spanish Dances. 1 00	
OPERATIC FOUR HAND ALBUM. 22 Duets. 50	

VIOLIN MATERIAL

AIQOU, I. K. H. Practical Method for the Young Violinist. \$1 00	STANDARD VIOLINIST, 32 pieces. \$0 50
DANCLA, CH. Six Petits Airs Variés, Op. 89. 75	STUDENT'S POPULAR ALBUM. 22 Favorite Compositions. 50
FRANKLIN, F. A. Operatic Selections. 50	TOURS, E. Complete Instructor for Violin. 75
" Selected Classics. 50	WATSON, MABEL M. Bel Canto Method for Violin. 1 00
HOHMANN, C. II. Practical Violin School, German and English Text, complete. 2 00	Positively the most elementary method ever written for the violin.
" Same in 5 Books, each. 60	WICHTL, G. Op. 10. The Young Violinist. 1 25
KAYSER, H. E. Elementary and Progressive Studies, Op. 20. 3 Books, each. 50	WOHLFAHRT, F. Elementary Violin Method for Beginners, Op. 38. 1 00
LIEURANCE, THURLOW. Indian Melodies. 75	" Fifty Easy Melodic Studies, Op. 74, 2 Books, each. 50
PLEYEL, I. J. Petit Duo for Two Violins, Op. 8. 50	

PIANO TECHNICS AND STUDIES

BACH, J. S. Little Preludes and Fugues. \$0 75	MASON, Dr. WM. Touch and Technic: Part I, The Two Finger Exercises; Part II, The Scales; Part III, The Arpeggios; Part IV, The School of Octaves. 4 Books, each. \$1 00
" Inventions for the Piano. 75	One of the most remarkable works in the entire range of pianoforte pedagogy by an author recognized as the most distinguished of all American pianists and teachers.
" First Study of Bach (Leefson). 50	MATHEWS, W. S. B. First Lessons in Phrasing. 1 50
" Well Tempered Clavichord, Vol. I. 1 00	" Studies in Phrasing, Book I. 1 50
BERTINI, H. 25 Studies for Pianoforte, Op. 29. 60	" Studies in Phrasing, Book II. 1 50
" 25 Studies for Pianoforte, Op. 100. 60	" STANDARD GRADED COURSE OF STUDIES. 10 volumes, 10 grades, each. 1 00
BIEHL, A. Elements of Piano Playing, Op. 30. 60	This is the original, and in spite of dozens of imitators, still the one universally used course of piano study, combining and suggesting everything essential for acquiring a perfect knowledge of as well as finished skill in piano playing.
BILBRO, MATHILDE. General Study Book. 50	MORRISON, R. S. 10 Characteristic Studies in Rhythm and Expression. 2d Grade. 75
A very useful book of studies and recreations, well adapted to accompany or supplement any instruction book or method.	Fresh and original teaching material by a well-known contemporary writer, suitable to accompany or replace studies by such writers as Streabog.
BUGBEE, L. A. First Grade Studies. Easy, original, melodious study pieces. 1 00	PARLOW, E. First and Second Grade Study Pieces. 1 00
" Second Grade of Melodic Studies. 1 00	PERRY, E. B. Lyric Studies. 1 00
A volume to succeed "First Grade Studies" by the same author.	" Wrist Studies. 1 00
BURGMULLER, F. 25 Studies, Op. 100. 60	PHILLIP, I. Exercises in Extension. Unique studies. Strengthen and stretch the hand. 75
" 12 Brilliant and Melodious Studies, Op. 105. 60	" Preparatory School of Technic. Daily practice in technical essentials. 1 00
" 18 Etudes de Genre, Characteristic Etudes, Op. 109. 60	" School of Technic. An exhaustive compendium of modern technic. 1 50
CLEMENTI, M. Gradus ad Parnassum. 1 00	" The New Gradus ad Parnassum, in eight books:
CONCONE, J. Selected Studies. 1 25	Book I, Left Hand Technic; Book II, Right Hand Technic; Book III, Hands Together; Book IV, Arpeggios; Book V, Double Notes; Book VI, Octaves and Chords; Book VII, The Trill, Book VIII, Various Difficulties; Each. 1 00
" Op. 24; 25; 30; 31, each. 60	The contributions of Isidor Phillip, of the Paris Conservatory, to the literature of pianoforte study occupy a front place in modern piano teaching. His most successful and most widely used works are named above.
" Twenty-four Brilliant Preludes, Op. 37. 60	PISCHNA, Sixty Progressive Exercises. 1 25
COOKE, J. F. Mastering the Scales. 1 25	PLAIDY, L. Technical Exercises. 1 00
Enables the teacher to start scale study with very young pupils and carry it on to the highest degree of proficiency with advanced students. Practice material fully written out. Many original features found in no other work.	PRESSER, THEO. First Studies in Octave Playing. 80
CRAMER, J. B. Fifty Selected Studies. 1 50	" Selected Octave Studies. Equal development of both hands, flexibility and strength. 75
CZERNY, C. One Hundred Studies, Op. 139. 75	RANSOM, E. Through the Major Keys. 75
" 100 Recreations. 75	ROGERS, J. H. Octave Velocity. Short, interesting, musical studies of great technical value. 1 00
" 101 Short Exercises in Passage Playing. Op. 261. 75	" Double Note Velocity. 1 00
" School of Velocity, Op. 299. 1 00	SARTORIO, A. 12 Instructive Pieces in Melody Playing and Expression, Op. 368. 1 00
" School of Velocity, Op. 299. 4 books, each. 40	" 10 Melodious Studies in Velocity, Op. 380. 1 00
" 6 Octave Studies, Op. 553. 40	Delightful melodies, richly harmonized. 1 00
" First Pianoforte Instructor, Op. 599. 75	" Melody and Velocity, Op. 872. 1 00
" Preliminary School of Dexterity, Op. 636. 75	" Ten Melodious Studies for Advancing Players, Op. 876. 1 00
" Art of Finger Development, Op. 740. 1 60	" Melodious Second Grade Studies, Op. 901. 1 00
" Op. 740, 6 books, each. 40	" Twelve Melodious Studies in Embellishment, Op. 902. 1 25
" Practical Finger Exercises. Op. 802. 1 00	" Ten Brilliant Octave Studies, Op. 1044. 1 50
CZERNY-LIEBLING. Selected Studies. Three books, each. 90	SCHMITT, A. Preparatory Exercises, Op. 16a. 30
Czerny's most necessary studies selected and arranged in practical and progressive order by an expert in piano teaching.	SCHMOLL, A. Studies and Study Pieces, 3 vols. 1 00
DORING, C. H. School of Octave Playing, Op. 8. 75	An abundance of material furnishing technical equipment as well as a sense of the beautiful. Each. 1 00
DUVERNOY, J. B. Ecole du Mécanisme, Op. 120. 60	SCHNECKER, P. A. Melodious Studies in Style and Mechanism. To develop especially fluency, continuity and good style. 1 25
" Ecole Primaire, Op. 176. 60	SCHULZ, F. A. Scales and Chords. 30
GURLITT, C. Easiest Velocity Studies. Op. 83. 50	SCHWALM, R. Daily Exercises. 75
" First Lessons. Op. 117. 60	SPAULDING, G. L. Etudes Melodiques. 1 00
" School of Velocity. Op. 141. 75	For students just beginning third grade. Each study brings out some special point.
HANON, C. L. Virtuoso Pianist, Complete. 1 50	STANDARD CONCERT ETUDES. 1 00
HELLER, STEPHEN. Thirty Selected Studies. 1 50	STEINHEIMER, S. Time Studies for the Pianoforte. 80
The best studies from the most popular opus numbers. 1 50	A new and attractive set of studies for second and third grade work. Each study is intended to exemplify and work out some special rhythmical device.
HELLER, STEPHEN. 25 Melodious Studies, Op. 45. 1 00	STREABOG, L. Twelve Melodic Studies, Op. 63. 75
" 30 Progressive Studies, Op. 46. 1 00	" Twelve Easy and Melodious Studies, Op. 64. 75
" 25 Studies, Op. 47. 1 00	VOGT, J. 24 Octave Studies, Op. 145. 75
HERZ, H. Scales and Exercises. 75	WIECK, F. Piano Studies. 75
JONAS, ALBERTO. The Pianoscrit Book. 1 00	
A unique indexed volume by an artist-teacher, covering all phases of modern piano playing, with technical suggestions and records of attainments, kept by the student.	
KLEINE PISCHNA. 60	
KOELLING, CARL. Major and Minor. 75	
This work takes the pupil in the second or third grade through all the major and minor keys with suitable studies and study pieces.	
KOHLER, L. First Studies, Op. 50. 50	
" 12 Little Studies, Op. 157. 40	
" 12 Preparatory Lessons, Op. 151. 50	
" Very Easiest Exercises, Op. 190. 40	
" Small School of Velocity, Op. 242. 50	
KROEGER, E. R. 15 Etudes for the cultivation of the left hand. 1 25	
Interesting, beautifully made and of genuine musical value.	
KUNZ, K. M. Two Hundred Short Two-Part Canons, Op. 14. 1 00	
LANDON, C. W. Playing Two Notes Against Three Wrist Studies. 75	
LESCHETZKY METHOD. The Modern Pianist. (Prenner) 1 50	
LOESCHORN, A. Selected Studies, two vols. The best selection of short, specific, technical studies, each. 1 00	
" Op. 65, Studies for the Development of Technic and Expression, three books, each. 50	
" Op. 65, complete. 1 00	
" Op. 66, Etudes Progressives, three books, each. 50	
" Etudes Progressives, Op. 66, complete. 1 00	
MacFARREN, WALTER. Comprehensive Scale and Arpeggio Manual. 1 50	

Theo. Presser Co. "On Sale" Plan

guarantees satisfaction. Any of the Presser publications (works listed here or any of our book or sheet music publications) will be sent for examination upon request. You may specify special items that you would care to examine. Send your order now, no preliminary correspondence is necessary. Tell us your needs, (name a few pieces or studies of style desired) and let us send you a package of material to select from. You pay only for what you use and return the remainder. The same large discount allowed as though the music was purchased outright. Music not used is returned to us but once a year. Settlements are to be made at least once a year, preferably in June or July.

THEO. PRESSER COMPANY,

All Musical Educational Essentials

it is Desirable to Check Down Each Column,
Complete Order

Read the Explan-
ation of Our "On
Sale" Terms at the
Bottom of this Page

PIANO COLLECTIONS

ALBUM OF DESCRIPTIVE PIECES. Characteristic piano pieces, depicting musically various scenes and impressions. Intermediate Grade.	\$1 00
BACH, J. S. Album of Favorite Pieces	50
BEETHOVEN. Selections from Piano Works	1 00
"Easier Piano Compositions	60
BUGBEE-DAVIS, L. A. Merry Rhymes for Childhood Times. Vocal or Instrumental.	50
CHAMINADE, C. Album of Favorite Compositions	75
CHOPIN, F. Complete Waltzes	75
"Etudes for the Pianoforte	75
"Lighter Compositions for Piano	1 00
"Complete Nocturnes	1 00
"Selected Works (I. Phillip)	1 50
"Polonaises	1 00
CLEMENTI, M. Sonatinas for Piano	75
CRAMM, H. M. New Tunes and Rhymes for Little Pianists.	75
For children. To be taken up in connection with any primer or instruction book as a help in learning the staff notation.	
EASY DANCE ALBUM	50
ENGELMANN, H. 24 Pieces for Small Hands.	50
"Album of Easy Pieces. 26 most popular teaching pieces.	50
"Album of Favorite Pieces. His best drawing room pieces, including "Melody of Love"	50
FIRST DANCE ALBUM	50
FIRST PARLOR PIECES	50
FIRST RECITAL PIECES	75
FIRST SONATINAS	50
FIRST PIECES IN THE CLASSICS	75
GODARD ALBUM	75
GREENWALD, M. Children's Songs and Games Popular traditional children's songs arranged as piano pieces.	50
"Melodies of the Past	50
"Children's Rhymes from A to Z	50
GRIEG, ED. First Peer Gynt Suite, Op. 46.	75
"Album of Miscellaneous Pieces	1 00
GURLITT. Album Leaves for the Young	60
"Album of Selected Compositions (Mathews)	75
HANDEL ALBUM (Presser)	60
HANDEL, G. F. Twelve Pieces for the Pianoforte	50
HARTMANN, A. Fifty-one Old Hungarian Melodies Playable versions of old folk melodies arranged by a master hand.	1 00
HAYDN, J. Sonatas, Vol. I.	1 00
"Sonatas, Vol. II	1 00
HEINS, CARL. Album of Pianoforte Pieces	75
HUDSON. Musical Poems for Children	50
"Musical Picture Book	50
KERN, C. W. Mississippi River Sketches. Attractive characteristic pieces, based upon American river scenes. Grade 4.	1 00
KROGMANN, C. W. Five-Note Recreations. Ten excellent little teaching pieces.	75
KUHLAU, F. Sonatina	75
LEFT HAND RECREATION ALBUM	50
LICHNER, H. Sonatinas, Ops. 4, 49, 66	75
LISZT, F. Album of Celebrated Works	1 00
LITTLE HOME PLAYER. Piano or Organ	50

MASTER PIECES. The 21 best compositions from the greatest masters	\$1 00
MATHEWS. Standard First and Second Grade Pieces	1 00
"Standard Third and Fourth Grade Pieces	1 00
"Standard Fifth and Sixth Grade Pieces. Large collections for teaching and recreation purposes	1 00
"Standard Compositions, Vol. I, Grade 1 to Vol. VII, Grade VII, each	50
MENDELSSOHN. Songs Without Words (Complete)	1 50
MODERN DANCE ALBUM	50
MODERN DRAWING-ROOM PIECES	1 00
MOSZKOWSKI, M. Favorite Compositions	75
MOZART, W. A. Sonatas, 2 vols., each	1 25
"Sonatas, Complete	2 50
NEW AND MODERN SONATINA ALBUM	1 00
PARLOR AND SCHOOL MARCHES	75
PIANO PLAYER'S REPERTOIRE OF POPULAR PIECES. 39 Popular Pieces	50
POPULAR HOME ALBUM. 46 Pieces	50
POPULAR PARLOR ALBUM	50
POPULAR RECITAL REPERTOIRE. 31 Pieces	50
ROGERS, J. H. Toy Shop Sketches	75
ROWE, DANIEL. Tone Stories for Boys and Girls Large notes; suitable for young pupils or kindergarten work. Lively and pleasing.	50
SCHOOL AND HOME MARCHES	50
SCHUBERT, F. Impromptus, Moments Musicaux	50
SCHUMANN, R. Selected Works	75
"Album for the Young, Op. 68	40
"Scenes from Childhood, Op. 15	25
SLATER, D. D. Pictures from Fairyland	75
"Pleasant Pastimes	75
Second grade teaching pieces of unusual merit. Melodious and musicianly.	
SONATA ALBUM, Vol. I, 15 Sonatas by Haydn, Mozart, Beethoven	1 25
SONATINA ALBUM (Louis Kohler)	1 25
SPAULDING, GEORGE L. Souvenirs of the Masters. Introducing famous melodies	50
"Tunes and Rhymes (with words)	50
"Youthful Diversions (with words)	50
"Well-known Fables Set to Music (with words)	50
STANDARD ADVANCED PIECES. 28 Pieces	50
STANDARD BRILLIANT ALBUM. 27 Pieces	50
STANDARD FIRST PIANO PIECES. 72 Pieces	50
STANDARD OPERA ALBUM	50
Melodies from the great operas arranged in the best manner in intermediate difficulty not beyond the fourth grade. Subjects with which all should be familiar.	
STANDARD PARLOR ALBUM. 41 Pieces	50
STANDARD STUDENT'S CLASSIC ALBUM	50
SUNDAY PIANO MUSIC	75
Quiet piano music, especially useful for the church pianist.	
TREBLE CLEF ALBUM	50
20TH CENTURY DANCE ALBUM	50
VERY FIRST PIECES, THE	50
WAGNER-LISZT. Album of Transcriptions	1 00
YOUNG PLAYERS ALBUM. 70 Pieces	50

VOCAL COLLECTIONS

ARTISTIC VOCAL ALBUM FOR HIGH VOICE	\$1 00
ARTISTIC VOCAL ALBUM FOR LOW VOICE	1 00
CECILIAN CHOR. Sacred two part Songs for women's voices	50
CHOIR BOOK FOR WOMEN'S VOICES	50
CHURCH AND HOME. Sacred Songs, High Voice	75
"Sacred Songs, Low Voice	75
GALLOWAY, TOD B. Seven Memory Songs	1 25
GLEE SINGERS' COLLECTION. Mixed voices	50

JUVENILE SONG BOOK	\$0 75
LIEURANCE, THURLOW. Indian Songs	1 25
MEN'S CLUB COLLECTION	50
SACRED DUETS. For all Voices	75
SINGER'S REPERTOIR. 36 Songs	50
STANDARD SONG TREASURY. 48 Songs	50
STANDARD VOCALIST. 50 Songs	50
TWO PART SONGS. Women's voices	50
WOMEN'S CLUB COLLECTION	35

ORGAN WORKS

AMERICAN ORGANIST. Preludes, postludes and offertories for church and recital, all by prominent American writers.	\$1 50
BACH, J. S. Eight Short Preludes and Fugues	75
CLASSIC AND MODERN GEMS for Reed Organ	1 00
LONDON, C. W. Organ Melodies	1 00
An album of transcriptions for the pipe organ, various classic and modern masters being represented.	
"Reed Organ Method, Paper	1 00
"School of Reed Organ Playing, 4 vols., 4 grades, each	1 00
OREM, P. W. The Organ Player—Pipe Organ Collection	1 50

ORGAN REPERTOIRE. Pipe Organ Collection	\$1 50
PRESSER, THEO. Velocity Studies. Furnishes help in an unoccupied field.	1 00
REED ORGAN PLAYER. Collection of classic and modern pieces	50
ROGERS, J. H. Graded Materials for Pipe Organ. An instructor especially for pianists	1 00
STAINER, Dr. J. The Organ	1 50
STANDARD ORGANIST. Pipe Organ Pieces	50
WHITING, GEO. E. 24 Progressive Studies for the Pipe Organ. To follow the elementary stage.	1 25
"The Beginner's Pipe Organ Book. A standard technical practical instructor	1 00

MUSICAL THEORY, REFERENCE BOOKS, GENERAL MUSICAL LITERATURE

BALTZELL, W. J. History of Music	\$1 75
Adopted by leading schools, colleges and conservatories of music. Many illustrations and portraits.	
BENDER, G. C. Business Manual for Music Teachers	1 00
CLARKE, H. A. Harmony, A Text-Book	1 25
Intended to enable the pupil to grasp easily and comprehensively the facts and rules of the art of Harmony.	
"Key to Harmony, A Text-Book	50
CLARKE, H. A. Counterpoint, Strict and Free	1 00
"Pronouncing Dictionary	1 00
"Student's Pocket Dictionary	25
COOKE, J. F. Standard History of Music	1 25
A first History for Students at all ages. 40 story lessons in music lore. Most readable; 150 excellent portraits and illustrations.	
COOKE, J. F. Great Pianists on the Art of Pianoforte Playing	2 00
Personal conferences on technique, interpretation, expression and style with our most distinguished virtuosos.	
ELSON, L. C. Mistakes and Disputed Points in Music and Music Teaching	1 25
GROVE'S DICTIONARY OF MUSIC AND MUSICIANS. 5 vols., 4,000 pages	15 00
HEACOX, ARTHUR E. Ear Training	75

OREM, P. W. Harmony Book for Beginners	\$1 00
The plainest and most elementary harmony book ever issued. Adapted for private or class teaching, especially suited for self-instruction.	
PERRY. Descriptive Analyses of Piano Works	1 50
"Stories of Standard Teaching Pieces	1 50
These companion volumes furnish a wealth of Romance, Anecdote and Educational Information without which students and music lovers might easily miss an intelligent understanding of many well-known and standard compositions. Students, teachers and concert-goers should get acquainted with these books.	
REDMAN, H. N. Pronouncing Dictionary of Musical Terms	50
SKINNER, O. R. First Year in Theory	75
SCHMITT, H. Pedals of the Piano	1 00
STREATFIELD. Life Stories of Great Composers	1 50
TAPPER. First Studies in Music Biography	1 50
A History of Music for Children. Direct, readable and never heavy. Full sketch of each composer's life with portraits and other illustrations.	
"Education of the Music Teacher	1 50
WILKINSON, C. W. How to Play Well-known Pianoforte solos	1 50
WODELL, F. W. Choir and Chorus Conducting	1 50

VOCAL METHODS AND STUDIES

GREENE, H. W. Standard Graded Course of Singing. 4 books, each	\$1 00
MARCHESI, S. 20 Elementary and Progressive Vocalises for Medium Voice, Op. 15	1 00
MYER, EDMUND J. Vocal Instructor. A practical guide to artistic methods	1 00
REDDALE, F. The School Singer. For normal classics; includes a large collection of songs for all purposes	50
ROOT, F. W. Methodical Sight Singing. The beginning	50
"Methodical Sight Singing, Through the Keys	50
"Methodical Sight Singing, Progressive Musicianship	50
"Introductory Lessons in Voice Culture	1 00
"Guide for Male Voice	1 00

SIEBER, F. Elementary Exercises, 36 8-Measure Studies, Op. 92, Soprano	\$0 60
"Op. 93, Mezzo-Soprano	60
"Op. 94, Alto	60
VACCAI, N. Practical Italian Vocal Method	75
VIEHL, G. Graded Studies in Sight Singing	75
A complete sight singing manual for class or private work	
WHELPTON, G. Vocal Studies for Soprano and Tenor	75
"Student's Manual of Sight Singing. Clear, concise exposition	60
"Vocal Studies for Medium Voice	75
A help for the busy teacher. The needed exercises given in progressive order.	

TEACHERS' SPECIALTIES

BILLS OR RECEIPTS. Package of 100	\$0 25
BLANK BILLS. Large size (50)	25
BLANK MUSIC BOOKS. 6 staves, 32 pages	10
8 staves, 32 pages	14
8 staves, 40 pages	17
8 staves, 64 pages	24
BLANK MUSIC PAPER. 12, 14 or 16 staves, and Vocal, size 11 x 14 inches, per quire	50
Octavo size, 7 x 11 inches. 10 or 12 staves, per quire	34
6 lines, wide-spacing, 7 x 8 1/2, 100 sheets	18
CLARKE, H. A. Harmony Tablet	25
GUARD, F. F. Music Pupil's Lesson Book and Practice Record	08
MUSIC TEACHER'S DESK TABLET. Pad of 100	15

MUSIC WRITING PENS. Per dozen	\$0 15
PRESSER'S FIRST MUSIC WRITING BOOK	05
STANDARD PRACTICE SLIPS. Pad of 100	15
STANDARD LESSON RECORD	25
STUDENT'S HARMONY TABLET	10
TIME CARDS. Lesson and Practice Record. Package of 25	25

METRONOMES

MAELZEL, METRONOME. Without Bell Detachable Door, American	3 50
With Bell, Detachable Door, American	4 75
Without Bell, Attached Door, American	3 50
With Bell, Attached Door, American	4 75

THE present high cost of production has necessitated a temporary advance in prices. All the Book publications listed on these pages are temporarily advanced **20%** on price listed

MAIL ORDER MUSIC SUPPLY HOUSE, PHILADELPHIA, PA.

Catalogs That Are Classified Guides

of musical works, including Singer's Hand Book, Piano Study Guide, Hand Book for Violin Music, Hand Book for Pipe and Reed Organ, Choir and Chorus Hand Book, Hand Book for 4, 6, 8, and 12 Hands. Catalog of Juvenile Musical Publications. Thematic Catalogs and complete Catalogs of Vocal and Instrumental Music will be sent to you on request, without obligating you to buy. Our Octavo Catalog is extensive and comprehensive, continually increasing with many notable accessions. We publish anthems, choruses and part songs, all styles, and in all degrees of difficulty. We aim to assist in every way possible the busy organist and choral director.

What Shall I Teach in the Second Grade?

A SERIAL ADVERTISEMENT

THE FIRST INSTALLMENT OF THIS ADVERTISEMENT APPEARED
IN THE ETUDE FOR MAY AND JUNE

A Concise Course in Grading for Teachers

SAVE these advertisements and study them. They are a course in one of the most important parts of the work of every piano teacher. Prepared by expert teachers, who have held high positions in the profession, they are an invaluable guide.

The second grade is just as important as the first grade. Your pupil's interest is just beginning to blossom. The least neglect now may blast the blossom and cause you to lose your pupil. Let us send you our "Special Grade II on Sale Selection,"—keep what you need, return what you cannot use and pay at the lowest rates and on the most liberal terms. Thousands of your fellow teachers have for years found this service "indispensable." Write to-day.

MATERIAL SUITABLE FOR GRADE TWO

Arranged in Progressive Order

Mathews' Standard Graded Course of Studies, Vol. II, Grade 2. Price, \$1.00

SOLOS											
No.		Key	Pr.	No.		Key	Pr.	No.		Key	Pr.
6679	Spaulding, Geo. L. Swaying Trees	C	.25	6847	Forman, R. R. Dance of the Wood Sprites	C	.40	3648	Sartorio, A. Picnic in the Woods. Op. 406, No. 5	F	.20
8452	Necke, H. Think of Me—Waltz. Op. 7, No. 6	C	.20	3771	Read, Edward M. Sunset Nocturne	B	.30	6374	Seeboeck, W. C. E. Spanish Dance	A Min.	.25
7836	Rohde, E. Think of Me	C	.20	8801	Anthony, Bert R. Sparkling Eyes—Valse	C	.40	6371	Seeboeck, W. C. E. Fairy Tale	C	.25
8443	Sartorio, A. Festival March. Op. 859, No. 4	C	.25	5919	Greene, C. W. Playful Rondo	G	.30	4398	Burty, M. Two Juveniles	G	.60
7237	Lawson, Paul. The Paper Chase—Caprice	C	.25	9541	Moter, Carl. Evening Song	C	.25	9067	Gillis, A. A Historical Pageant	D	.35
8230	Anthony, Bert R. Rob Roy—March. Op. 21, No. 1	G	.30	6755	Farrar, F. E. Fairy Footsteps	C	.25		Koelling, C. Teacher and Pupil. 2 Books each.		1.00
8392	Necke, H. Parade March of the Tin Soldiers	C	.40	7126	Lindsay, Chas. Homeward March	D	.40		Harthan, H. Young Duet Players		.50
3585	Zimmermann, J. F. Haymakers' March	F	.30	9744	Armstrong, W. D. The Elf's Story	A Min.	.40	1178	Presser, Theo. School of Four-Hand Playing, Vol. II		1.00
7687	Crosby, Marie. Waltz of the Flower Fairies	C	.30	7978	Williams, F. A. The Jolly Cobbler. Op. 70, No. 1	F	.50		The Juvenile Duet Players. Various Composers		.50
8233	Anthony, Bert R. Fairies' Carnival	C	.30	3450	Rathbun, F. G. A May Day	C	.30		Neumann, F. Sixteen Instructive Pieces		.75
8232	Anthony, Bert R. Arrival of the Brownies. Op. 21, No. 3	G	.30	9747	Armstrong, W. D. Rondo—Etude	D	.40		Dutton, T. Mother Goose Duets		.50
11162	Sewell, S. Gay and Festive	G	.25	7105	Lindsay, Chas. The Betrothal March	D	.40	COLLECTIONS			
3819	Engelmann, H. To the Dinner—March. Op. 556, No. 5	D	.30	9689	Holzer, Julius. The Royal Hunt	D	.40	Standard Compositions. Vol. II, Gd. 2. Compiled by W. S. B. Mathews			
8279	Cramm, H. L. Good Night, Little Girl. Op. 14, No. 3	G	.25	9698	Hewitt, Hobart D. In Sweet Content	F	.25		Mathews, W. S. B. Standard First and Second Grade Pieces		1.00
8771	Bugbee, L. A. March of the Giants	B \flat	.25	9519	Horvath, Geza. Neapolitan Street Scene. Op. 130, No. 1	A Min.	.60		Mathews, W. S. B. First Lessons in Phrasing		1.50
9732	Kern, C. W. The Ladybird	C	.40	6995	Kaiser, P. The Younger Set—Waltz. Op. 2, No. 4	D	.20		MacDougall, H. C. Studies in Melody Playing. Vol I		.50
9047	Geibel, Adam. Conestoga	E Min.	.40	4171	Poldini, Ed. Valse Serenade	D	.20		First Dance Album		.50
8770	Bugbee, L. A. At the Fair	B \flat	.25	4914	Seeboeck, W. C. E. The Dream Fairy	B \flat	.30		First Recital Pieces		1.00
7779	Forman, R. R. June Morning	F	.25	3811	Brown, Arthur L. Hyacinthe—Valse Melodie	F	.30		Sight Reading Album. Compiled by C. W. Landon. Vol I		1.00
1202	Zeisberg, F. J. Bagatelle	G	.20	4845	Engel, Heinrich. Wayside Flowers—Idyl. Op. 5	B \flat	.25		Easy Parlor Album		.50
7403	Bristow, Frank L. The Goat Ride—Polka	C	.30	7147	Spaulding, Geo. L. Vanities—Valse Vive	C	.40		Harker, F. F. Six Forest Sketches		.50
9461	Moter, Carl. Village Festival	C	.25	4357	Suter, Rufus O. Simplicity Waltz	F	.40		Young Players' Album		.50
11179	Ferber, R. Slumber Song	D	.25	4111	Reinhold, R. Shadow Pictures. Op. 58, No. 2	A Min.	.20	STUDIES			
3807	Brown, Arthur L. Simplette—Valse	F	.25	4111	Reinhold, R. The Brownies. Op. 58, No. 8	E Min.	.20	3556	Engelmann, H. Students' Selected Primary Studies. Book II		.80
8372	Brounoff, Platon. Indian War Dance	E Min.	.25	4318	Thome, F. Cradle Song—Berceuse. Op. 58	A \flat	.20	9643	Parlow, E. First and Second Grade Study Pieces		1.00
7235	Lawson, Paul. Rose Petals—Romance	G	.25	3898	Rogers, James H. Giants	D Min.	.30		Vetter, H. 24 Melodic Studies. Op. 8		.75
8183	Söchting, E. When the Leaves Fall	C	.25	3878	Schnecker, P. A. A Twilight Idyl	F	.30		Bugbee, L. A. Second Grade Book of Melodic Studies		1.00
6850	Forman, R. R. Folded Wings—Lullaby	G	.25	FOUR HANDS				4243	Wolff, B. 20 Short Exercises for the Equal Training of the Hands. Op. 191		.80
9820	Sartorio, A. I Think of Thee. Op. 1004, No. 1	C	.25	7475	Baschinsky, P. One Year in the Life of a Child.		.75	1031	Duvernoy, J. B. Ecole Primaire. Op. 176, Book II.		.60
5927	Parlow, Edmund. In the Train	C	.40	9327	Fink, W. By the Woodland Spring. Op. 492, No. 3	G	.60		Gurlitt, C. School of Velocity for Beginners. Op. 141		.75
6674	Lindsay, Chas. Noontide Reverie	C	.40	4752	Margstein, J. Playing Tag	C	.40	6885	Wachs, P. Etudes Mignonnes		.75
6644	Pendleton, R. H. The Juggler	B \flat	.40	7372	Heins, C. Flying Doves—Galop	C	.35	7525	Horvath, Geza. First Velocity Studies		1.00
5928	Parlow, Edmund. In the Blacksmith's Shop	F	.40	3647	Neumann, F. Cheerfulness. Op. 1, No. 6	G	.35		Czerny, C. Selected Studies. Book I (Liebling)		.90
7236	Lawson, Paul. Ripples—Valse	F	.25					11248	Heinze, L. G. The Progressing Piano Player		.80
9470	Gael, Van-Henri. The Cuckoo. Op. 64	C	.30								

Any of the above Publications will gladly be sent for examination

THEO. PRESSER CO. : 1712 Chestnut St. : PHILADELPHIA, PA.

Requisites for THE Music Teacher

BUSINESS MANUAL FOR MUSIC TEACHERS, \$1.00. This book is a compendium of the latest and best ideas upon the most practical methods of compelling your professional work to yield you a larger income.

CLASS AND ACCOUNT BOOK, E. M. Sefton. 50c. Pocket size, contains record of all business transacted by a music teacher.

PUPIL'S LESSON BOOK. Price 10c each, \$1.00 per dozen.

THE STANDARD LESSON RECORD. (35 records with stubs.) 25c. A practical method for the teacher to keep a complete record of pupils, studies and accounts.

LESSON AND PRACTICE RECORD. (Package of 25 cards.) 25c.

THE STANDARD PRACTICE RECORD. (Pad of 100 slips.) 15c. Furnishing a weekly form upon which to record directions for practice as well as results.

BILLS AND RECEIPTS. (Package of 100.) 25c.

BLANK BILLS. (Large size 6x9, package of 50.) 25c.

MUSIC TEACHERS' DESK TABLET. (Package of 100.) 15c. For all memorandums, especially practice directions to the pupil.

CLARKE'S HARMONY TABLET. Pad of 100 leaves ruled music paper, 7x10, 25c.

STUDENT'S HARMONY TABLET. Pad of 75 leaves ruled music paper, 7x7. 15c.

BLANK MUSIC COPY BOOKS. Prices, 1¢ to 35c.

BLANK MUSIC PAPER. 12, 14 or 16 lines an Vocal, size 14x22 inches, per quire, 50c. (Postage 11c extra.) Octavo size, 7x11. 10 or 12 Staves. 34c per quire. Medium size, 9x12. 12 Staves. 40c per quire.

BLANK MUSIC PAPER. 10c leaves 7x8½ with wide spacing. 25c.

BLANK PROGRAM FORMS. For Concerts or Pupils' Recitals. 50c per hundred.

DIPLOMA FORM. 21x19. Price 15c. Parchment, 25c.

TEACHERS' CERTIFICATES. 11x8½, 5c.

MUSICAL PRIZE CARD. 6½x4½ inches, 10c.

REWARD CARDS. Set of 16 cards to the pack, no less than nine colors on each face. Price of set, 50c.

MUSIC WRITING PENS. Per dozen, 15c.

PROFESSIONAL CARDS. 50 for 45c, 100 for 75c, 500 for \$1.75. Neatly printed in either Script, Old English or Plain Roman.

RUBBER STAMP AND INK PAD. One line 50c, two lines 60c, three lines, 75c. A handy article for putting name and address on orders to publishers, etc. It prevents errors.

ROLL BLACKBOARDS. Ruled for Music. 2x3 ft., \$1.80; 2½x3½, \$2.50; 3x4, \$3.20.

CHART PAPER RULED. Price 10c a sheet. 32x44 containing four staves of heavy lines.

MISSSED LESSON PLACARD. Printed in two colors on a buff, gilt, beveled edge board, size 6 x 9. Price 10c. The same printed in one color on paper, envelope size, package of 100, 20c.

ADHESIVE PARCHMENT PAPER. (Transparent.) Per package, postpaid, 15c; the same, 12 yards in a roll, postpaid, 12c; the same, 4 yards in a roll, postpaid, 6c.

YEAR BOOK FOR MUSIC TEACHERS. Daily Help. A booklet including blank pages ruled for every business use of the profession, including many other valuable features. Price 10c.

MANILLA WRAPPERS. 14x22, the best manilla paper, per hundred, 75c. The best rope manilla, per hundred, by express, not prepaid, \$1.50

BUSTS. Prices from \$1.25 to \$10, according to size and workmanship. Send for list.

MEDALS. Gold, Roman finish of substantial weight, engraved to order, net, postpaid, \$5. The same in silver, net, postpaid, \$3.

PLATINOTYPE PORTRAIT POST CARDS. 5c each, 50c per dozen, postpaid. This list includes almost every known musician of all times. A list of over five hundred subjects sent upon application.

MAELZELL METRONOMES. American make, no bell, \$3.50; with bell, \$4.75. Transportation, 32c each, extra.

MUSIC ROLLS. Cowhide, smooth, 14½ inches, black, brown and wine, \$1.40; Seal Grain, 15½ inches, colors: black or brown, \$1.60. Same, lined and bound, \$2.65. All postpaid. Send for list.

MUSIC FOLIOS. With strings for tying ends, 65c. The same with heavier board sides, leather back, handles for carrying, 95c postpaid, net.

MUSIC SATCHELS. Half sheet music size, \$2.00 to \$4.00. Full sheet music size, \$4.50 upward. Postpaid. Send for list.

MUSIC CABINETS. \$10 to \$28. Send for list.

MUSIC STANDS. 84c to \$2.00, postpaid. Send for list.

PLASTER PLAQUES. Made of hard plaster, size 4½ x 6½, provided with a ring for hanging. Following Composers: Bach, Beethoven, Chopin, Handel, Liszt, Mendelssohn, Mozart, Rubinstein, Schubert, Schumann, Tchaikowsky and Wagner. Postpaid, 50c each.

Let us send free a copy of our catalogue, "Music Teachers' Handbook" containing description of above, and lists and prices on Busts, Plaques, Jewelry, Medals, Pitch Pipes, Forks, Kinder-symphony Instruments.

THEO. PRESSER CO.

1712 Chestnut St. - Philadelphia, Pa.

Subscription Price, \$1.50 per year in United States, Alaska, Cuba, Porto Rico, Mexico, Hawaii, Philippines, Panama, Guam, Tutuila, and the City of Shanghai. In Canada, \$1.75 per year. In England and Colonies, 9 Shillings; in France, 11 Francs; in Germany, 9 Marks. All other countries, \$2.22 per year.

Single copy, Price 20 cents.

REMITTANCES should be made by post-office or express money orders, bank check or draft, or registered letter. United States postage stamps are always received for cash. Money sent in letters is dangerous, and we are not responsible for its safe arrival.

DISCONTINUANCES.—Owing to the educational character of THE ETUDE a majority of its readers do not wish to miss an issue. Therefore, the publishers are pleased to extend credit covering a Twelve Months' subscription beyond expiration of the paid-up period. Those of our subscribers not wishing to avail themselves of this convenience of remitting later will please send a notice for discontinuance.

PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Entered at Philadelphia P. O. as Second-class Matter under the Act of March 3, 1879
Copyright, 1918, by Theodore Presser Co.

RENEWAL.—No receipt is sent for renewals. On the wrapper of the next issue sent you will be printed the date on which your subscription is paid up, which serves as a receipt for your subscription.

Liberal premiums and cash deductions are allowed for obtaining subscriptions.

MANUSCRIPTS.—Manuscripts should be addressed to THE ETUDE. Write on one side of the sheet only. Contributions on music-teaching and music-study are solicited. Although every possible care is taken the publishers are not responsible for manuscripts or photographs either while in their possession or in transit. Unavailable manuscripts will be returned.

ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding date of issue to insure insertion in the following issue.

THEODORE PRESSER CO., Publishers,
1712 Chestnut Street, Philadelphia, Pa.

The World of Music

SIBELIUS, composer of *The Swan of Tuonela*, *Valse Triste* and other wonderfully characteristic works came near being a victim in the present stormy political upheaval of Russia. We quote from the London *Musical News* of August 17th:

"The inevitable black list for suspects, one of the cruellest tyrannies of all revolutions, has, of course, made its appearance in Russia. In Finland the list, compiled by the Red Guards, included all the greatest men in the country, and at the head of it stood the name of Sibelius. Musicians will rejoice that the talented composer has been snatched from the jaws of death by the prompt action of Professor Kajanus, who appealed to the 'War Minister,' a liberated felon, and obtained a passport for his friend's release. The reluctant action on the part of the 'War Minister' is due to the fact that, although a villain, he was also a musician—a cornet player—a circumstance which softened his heart towards the composer. Thus, again, we have proof of the truth of Congreve's adage, 'Music hath charms,' etc."

CAPT. WILLIAM A. MOFFETT, commandant of the Great Lakes Naval Training Station, has shown commendable appreciation of music as a morale builder. Finding that several symphony orchestra and concert players were numbered among his blue jackets, he has given special permission to a quintet organized from among them to tour the country, playing at the leading educational and musical centers. The membership includes Herman Filber and Carl Fasshauer, violins; Robert Dolejsi, viola; Walter Brauer, 'cellist, and John Doane, pianist. (The last named was formerly head of the organ department of the Northwestern University School of Music.)

ALBERT SPALDING, the well-known American violinist, now serving in the American aviation forces in Italy, took part in a benefit concert in Rome, given in honor of the oppressed nations—Poland, Belgium, Italia Irredenta, Serbia, Bohemia and Russia. Spalding represented Poland, playing some of the violin compositions of Wienlawski.

SEVERAL formerly prominent members of the Chicago Symphony Orchestra have been ousted from its ranks as enemy aliens. One in particular, who had become an American citizen several years ago, is alleged to have made offensively disloyal remarks, and is liable to lose his citizenship. Music in America will be helped greatly when the places in our professional orchestras are filled by loyal citizens, preferably those of native birth and education.

It was reported a few months ago that the membership of the Boston Symphony Orchestra (the only large organization of the kind which has remained non-union), was about to become unionized, but the event failed to develop. It is now reported (though we have been unable to confirm the statement) that the management offered a cash bonus of \$250 to every member who would sign a contract to continue with the organization and also remain outside the union.

THE Oxford authorities have chosen Dr. H. P. Allen to succeed Sir Walter Parratt as professor of music in that ancient and famous university. Dr. Allen is a conductor of real genius and also a capable man of affairs, and the general opinion seems to be that the appointment was a most just one.

JAPAN, after lengthy debate in the Upper House, has decided to give official support to the introduction of Western music; retaining, however (for the present), the ancient Japanese music for court ceremonials and religious rites.

THE Association of Master Organ Builders in Great Britain is offering fifteen free apprenticeships to lads who wish to learn the trade of organ building. The indentures are for five years, and free tuition in a music trades school as well as gradually advancing pay will be given. To boys who combine musical tastes with mechanical talent this offers a most attractive opportunity.

THE Pittsfield (Mass.) Chamber Music Festival is announced to take place on September 16th, 17th and 18th. Those who are to take part in the festival are the Elsenlo Trio, the Letz Quartet and the Longy Club, of Boston, in addition to the regular programs of the Berkshire String Quartet. The final day will mark the performance of the original prize-winning compositions, which we go to press too early to announce this month. The prize, as previously announced, is offered by Mrs. Elizabeth Coolidge, and the whole undertaking, in fact, is largely owing to her devotion and enterprise.

PABLO CASALS, the well-known Spanish 'cellist, who has made United States his home for a number of years, is visiting his native land this summer, and reports an encouraging growth of interest in high-class music throughout Spain, especially in Barcelona, a city which supports two good orchestras and several fine choral societies. The city possesses a huge auditorium, called "The Palace of Catalonian Music," where many musical events take place. This is controlled by members who pay a dollar a month toward its support.

At present writing the future leadership of the Boston Symphony is still problematic. Camille Chevillard, of Paris, a conductor of long experience and high reputation, being mentioned as a "logical candidate." Another rumor names Julio Serafin, the noted Italian conductor, in this same connection.

WORCESTER, MASS., celebrates her sixty-first annual music festival September 30th to October 4th. This year the programs will contain only the works of American composers, which will be interpreted entirely by American artists.

THE Bohemian Club, of San Francisco, celebrated their sixteenth annual "High Jinks," on August 3d, with a Masque, called *The Twilight of the Kings*, typical of the triumph of democracy. The music was composed by Wallace A. Sabin; the text by Richard M. Hotelling, except that the lyrics were largely by the poet, George Sterling.

THE Philadelphia Trust Company has begun the custom of starting the day's business by having its employees sing *America* all together at 8.55 A. M. The practice prevails in hundreds of manufacturing concerns, so we hear, but this is the first bank to take it up. The same custom has been inaugurated in one of the large clothing stores of Milwaukee.

REPORTS of the Music Teachers' National Association indicate that large attendance will be one of the features of the annual meeting at St. Louis, December 30th-31st and January 1st next. Special attention will be devoted to the problems of music teachers during present abnormal conditions. Throughout the meeting stress will be laid upon the subject of the musician's duties and place in the community. New items are being added to the convention program almost daily, and the entire list will soon be ready for publication.

RAVINA PARK, Chicago, has been the scene of important opera productions the past summer, including among other novelties Montemezzi's *L'Amore dei Tre Re* (the love of the three kings).

WALTER DAMROSCH, with his orchestra of seventy (gathered from among French musicians) was the special attraction at the Théâtre des Champs Elysees, Paris, on July 13th, the French national fête day. He received an enthusiastic ovation.

A FALSE impression is prevalent among many that bandsmen in an army are more or less sheltered from the dangers of warfare. The tabulated list of casualties among British army bandsmen, up to last spring, would contradict this notion. Over 1,000 have been killed, over 1,400 wounded, over 100 received distinctions of one kind or another (including four Victoria Crosses) for bravery in action.

THE Prize Opera Contest which took place not long since at Parma, Italy (a prize of 20,000 lire being offered by Miss Edith McCormick, under the auspices of Cleofonte Campanini, led to a disappointing result. Only three operas were presented: one actually unfinished and the other two scarcely the works of inspiration. The judges, who were musicians of the highest standing, decided to withhold the prize.

THE name of Mt. Whitcomb (near Bethlehem, N. H.) has been changed to Mt. Theodore Thomas, in honor of the great orchestral conductor of that name, who had his summer home there during the last few years of his life.

MRS. ELNA M. THUNDER, the widow of Henry G. Thunder, composer and organist, died on June 15 at her home in Philadelphia. Her three sons are all organists of distinction, as was also her father, Angelo Dos Santos. The late Archbishop Ryan often referred to her as "the mother of organists."

A SOCIETY known as the Music Students' League has been organized recently in New York with the design of making that city a more sociable and helpful place to the music student. Charles W. Wagner is the founder, and the inception of the idea dates back to the early summer of 1917.

SEVERAL prominent singers and other musicians are Americanizing their names at this time. Julia Heinrich has become Julia Henry; Marie von Essen, Mary Kent, etc.

THE Italian government is desirous of making the Royal March (its official patriotic hymn) more generally familiar. It is reported that any orchestra or musical organization not possessing a copy may obtain one by addressing Captain F. M. Guardabassi, Italian Bureau of Public Information, Hotel Vanderbilt, New York City.

JOSEPH BONNET, the well-known French organist, has been engaged to appear at two concerts with the Chicago Orchestra next January 24th and 25th. An important work for organ and orchestra will be played.

REPORTS from England indicate that opera in English is spreading at the present time in a most amazing fashion. During one week in London, the following French, Russian, Italian and German operas: *La Tosca*, *Coeq d'Or*, *Pagliacci*, *Madama Butterfly*, *Carmen* and *The Valkyrie* were all sung in English, besides Ethyl Smyth's English opera, *The Boatswain's Mate*.

AN organization of colored singers, known as the Folk Song Coterie, presented a unique program composed of negro folk songs at a recent concert in St. Paul, Minn. Mrs. W. T. Francis is the moving spirit in the coterie. A playlet, entitled *Five Eyes Have Seen*, by Alice M. Dunbar-Nelson, widow of the negro poet, Paul Lawrence Dunbar, was also presented.

ENRICO CARUSO, the famous tenor, married Miss Dorothy Park Benjamin, of New York, on August 20th. Mrs. Caruso's father was some time editor of the *Scientific American*.

CHARLES M. JACOBUS, for eighteen years director of the Ohio Wesleyan School of Music, passed away in August, after a lingering illness. He was born in Berlin Township, Ohio, in 1867, and was educated at the Ohio Wesleyan and the New England Conservatory of Music. He was a member of the National and State Music Teachers' Associations and of the National Sinfonia Fraternity.

CONTENTS FOR OCTOBER, 1918

World of Music.....	625	Department for Voice, Clara Kathleen Rogers.....	666
Editorials.....	627	Musical Questions Answered.....	669
Spain the Eldorado of Music, Raoul Laparra.....	629	How to Use THE ETUDE'S Educational Supplement.....	669
Thomas à Becket.....	630	Organ Department..... Henry Hackett.....	670
Beethoven and Hero Worship, Robert W. Hawley.....	630	The Use of Piano in Connection with Organ..... Hortense Marshall.....	671
The Music Interest of the American Man of To-morrow, Constantine von Sternberg.....	631	Department for Violinists, Robert Braine.....	672
Help in Interpretation, John M. Williams.....	632	An Important Detail in 'Cello Playing, P. Roderic.....	672
Elements and Essentials, Mrs. Noah Brandt.....	632	JUNIOR ETUDE..... Elizabeth A. Gest.....	674
How Can I Make My Practice More Intelligent?..... Perclee V. Jervis.....	633	Musical Digest.....	680
Musical Thermometer.....	634		
Rhythmless Pupils.....	634		
Stems, Tails and Hooks, Orlando A. Mansfield, Mus. Doc.....	635		
Cultivating a Perfect Staccato Touch, Mrs. Noah Brandt.....	636		
Value of Visiting Lessons, Ethel Van Sickle.....	636		
High Lights from the Life of Grieg.....	637		
The Thumb and its Agility, Harold Hubbs.....	638		
The Accompanied Trill.....	638		
How to Read at Sight and Memorize at the Same Time..... Ellen Amey.....	639		
The Finishing Steps..... E. H. P.....	640		
Teachers' Round Table..... N. J. Corey.....	641		
The Art of Playing Accompaniments, Agnes M. Schaberg.....	642		
What is a Good Piano-Hand? Alice M. Steele.....	642		
Saving a Precious Half Hour, Mrs. Jerry Porter.....	642		
Department of War Music.....	665		
What is a Chanty?.....	665		

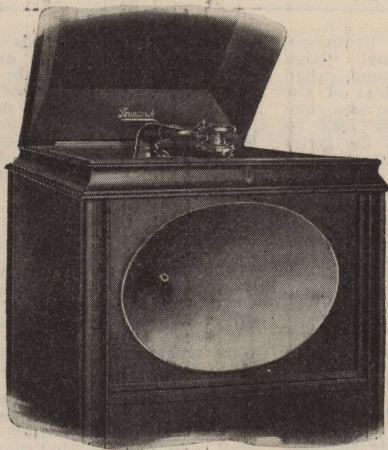
"Why I Chose a Brunswick"

By BURTON WYNNE

Adventures in Seeking the Super-Phonograph

FOR years my family has wanted a phonograph. Yet we hesitated. We were on the verge of buying often, but delayed.

We love music. And we value the phonograph for the wealth of world-wide talent it brings to the home.



But frankly, we waited during the last few years, hearing the different phonographs and weighing their different advantages—never quite satisfied.

We felt that sooner or later a better phonograph would come, overcoming all the current handicaps and setting new standards.

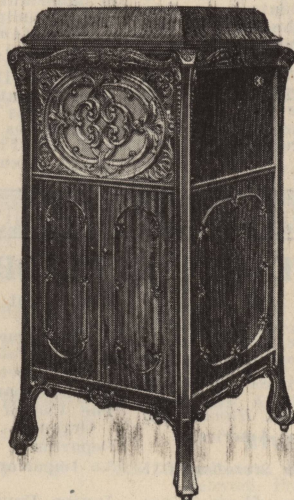
We never liked the idea of a phonograph which would play only its own make of records. No one catalog contained all our favorites. Each line of records offered its attractions.

Another thing we quarrelled with was tone. We were repelled at the strident tones of some. And others seemed to be nearly perfect, but not quite.

I realize that all this sounds like we were too critical and that we set ourselves above the thousands who were content with the phonographs we hesitated to buy.

But we wanted to be sure before we bought, so as to avoid regrets.

In our determination to find the super-phonograph, we came upon the new Brunswick. It was announced as something different, something advanced.



We read and heard of the Brunswick Method of Reproduction, which included the Ultona and an improved amplifier.

And so we investigated. We were somewhat skeptical—but we came away as proud owners.

For here, at last, was our ideal instrument—one which played all records at their best, one with incomparable tone.

This remarkable instrument ended our search. We found in the Brunswick Method of Reproduction all we had looked for and more.

The Ultona is a simple, convenient all-record player, adjustable to any type of record at a turn of a hand. And now we buy our records according to artists rather than make.

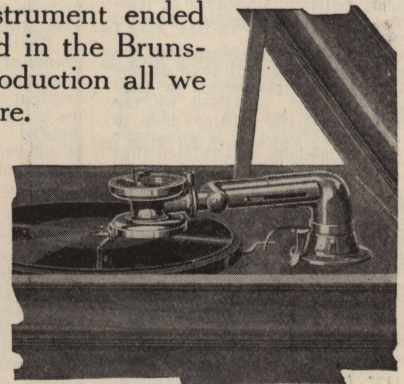
Thus we overcome the old-time limitations.

I am convinced that the tone of The Brunswick is far superior, and due chiefly to the strict observance of acoustic laws.

The tone amplifier is built entirely of wood, molded so as to give the sound waves full opportunity to develop. No metal is used in this amplifier, so there are no stunted, metallic sounds.

My advice to every music lover is to hear The Brunswick before deciding. One's ear immediately appreciates the difference. And old conceptions of the phonograph are changed.

Brunswick dealers everywhere are delighted to play The New Brunswick for you and to explain its betterments.



THE BRUNSWICK-BALKE-COLLENDER CO.

General Offices: CHICAGO and NEW YORK

Branch Houses in Principal Cities of United States, Mexico and Canada

Canadian Distributors, Musical Merchandise Sales Co., Excelsior Life Building, Toronto

The **Brunswick**
ALL PHONOGRAPHS IN ONE

THE ETUDE

OCTOBER, 1918

VOL. XXXVI, No. 10

The Irretrievably Dead

IN the August issue of THE ETUDE there is a famous quotation in the article "The Democracy of Beethoven" in which the great master speaks his mind upon the subject of the really great. Mr. James Huneker, in a series of highly interesting recollections in *The Philadelphia Press*, comes to a similar conclusion. His immense acquaintance with men and women in many countries, in all manner of occupations, arts, sciences and industries, makes his observations all the more interesting—told as they are with the inimitable Hunekeresque touch.

"I knew by sight all the heavy swells of the profession (law), I wonder whether they were as great men as people believed? Public men, like actors, live in an artificial illumination. I recall what Richard Wagner said of Bismarck and Van Buest, the latter pursued the composer for his political opinions with unabated rancor; for Wagner was a political refugee since 1849. Political great men, so-called statesmen, are not great, they usually have mediocre intelligences, but are crafty and flatter the people who are always greedy for praise, like collar-wearing dogs, averred the musician. They do more harm than good; in a few years they are forgotten, while a master painter, poet, musician, live on forever. The coin outlasts Cæsar, as Theophile Gautier properly observed. Not a novel assertion, this, of the greatest composer of music-drama, but it contains more than a moiety of the truth. The great men of my day I've forgotten, Lincoln excepted. But the busy little lawyers, the grave and learned Judges, the pestiferous politicians with their incessant clamorings, their raising of false, stupid, dangerous issues—where are they all? Not a book, not a picture, not a melody did they bequeath to us, and so they are irretrievably dead. (This is extremely hard on those humbugs, the reformers.)"

Technic and Health

THE fight to acquire a "modern" technic is no small battle in these days. So much is demanded of the student—and students through modern methods are capable of reaching such heights—that teachers often have great difficulty in keeping their own playing in competitive condition to illustrate properly at the keyboard. It is a poor thing for the teacher to keep continually apologizing for a defective technic, although it is a fact that Deppe and some other renowned teachers were not virtuosos.

"How shall I keep up my technic so that my advanced pupils will not put me to shame? How is it possible, when I teach ten hours a day, to avoid losing the playing ability I had when I was at the conservatory myself?" Thousands of teachers are asking this question. Of course, the main answer is work and more work. The ability to play and play well is part of your capital and no business is in a healthy condition when the capital deteriorates.

Here is a suggestion which came within the personal experience of your editor,—an experience so valuable and convincing that we will banish the editorial "we" for a few lines. Ten years ago, after some twenty years spent in teaching, he took up the ETUDE work which obliged him to devote about 95 per cent. of his work hours at the editorial desk rather than at the keyboard side. Gradually the technic that took years to acquire began to vanish note by note. The need for physical exercise led to a long course with a physical culture expert,

formerly a professional wrestler. The exercises were somewhat violent and did much to strengthen the shoulders and the upper arms as well as restoring the general condition of health. Much to his surprise the editor's piano-playing improved, apparently *without practice*.

Then came this convincing truth. After one acquires mentally a fine conception of a Sonata, a Nocturne or a Fugue that mental conception is more or less permanent. When one has learned to read a great poem one does not have to go through the reading process all over again, if it is taken up after a lapse of years. Why? Because the speaking organs are being normally exercised all the time. Few pianoforte teachers realize that piano technic simply means a high muscular development fused to the mind through the nervous system. Keep your physical condition, particularly that of the shoulders and the upper arms, in fine shape and you will be amazed at the way in which your "technic" will seem to "come back" with comparatively little work.

In other words technic is far more of a physical matter than most teachers are aware of. Friends write in to THE ETUDE complaining of all manner of pains in their hands and bemoaning the fact that they cannot get ahead in their piano-playing despite long practice. In most such cases the trouble is constitutional and has nothing to do with practice. The cure should not be sought at the keyboard but in the office of the modern highly-trained physician. Rheumatism and nerve disorders have been the cause of the discouragement of countless music teachers and pianists. They imagine that they have strained their hands by over-playing whereas the trouble is probably due to systemic poisoning due, perhaps, to an infected tooth or other unsuspected cause. Such infections are discovered now-a-days through the X-ray and many remarkable recoveries thus effected through removing the infection. Surely Publius Syrus was right when he said:

"Good health and good sense are two of
Life's greatest Blessings."

One Thing at a Time

GENERAL FOCH, under whose splendid strategy our American Army in France is proud to serve, is a "one thing at a time" man. When he gives an order it is an order to do one thing and one thing only—never to even think of two things. He insists that this rule prevail in the army.

All good administration is based upon this simple fact. The human mind can deal so very much better with one single concept than it can with two that no experienced executive ever gives two orders to one person at the same time where the matter is one of importance and where it can be avoided.

Music teachers should take a lesson from this. We have repeatedly heard blundering teachers who have inside of a few minutes so tied up their pupils' thought-currents that it would be difficult to unravel them. If you are wondering why your piano pupils do not comprehend certain things just ask yourself whether you are giving your thoughts out in single form or in volleys. This is peculiarly pertinent to the cases of very young pupils.

When General Foch was recently complimented about his great success on the Marne three years ago, he replied, "That is ancient history. I am thinking about one battle now and one battle only. That is this one."

Get What Belongs to You

THE ETUDE for many years has constantly urged the desirability of larger incomes for those in any way connected with the great work of education.

Education, viewed from any of the pinnacles of history, has always been regarded by the great men of the ages as the matter of utmost importance to the state. Every treasure we possess is enriched by anything that betters our spiritual, moral and intellectual education.

Teachers from time immemorial have made sacrifices. They must be practical idealists from the nature of things. But it is dead wrong that they should be slighted in the deal. For the most part, teachers have made intellectual investments that should bring them twice what they now earn.

A list of one hundred and four maximum average teachers' salaries taken from a comprehensive group of leading American cities reveals the fact that the average metropolitan salary for teachers in America runs at the most about \$900.00 a year.

Considering what the teacher has invested and the importance of the teacher to the state, double this maximum would not be too great a reward. The future of every child in the country is in the hands of these teachers. In other words our own future as a nation is the future that the teachers will make from the raw material they receive. Can they be paid too much?

Our United States Commissioner of Education, the Hon. Philander P. Claxton, of Washington, D. C., said recently to the General Federation of Women's Clubs:

"After reading, writing and arithmetic, I consider music the most important and the most practical subject taught in our schools. I hope your federation will constantly and persistently use its influence for the promotion of the teaching of music in all our schools of whatever grade."

If music is of such elemental importance the income of the music teacher should certainly be more than it now is in many parts of the country. In these times when the public not only expects to pay more but is able to pay more, the music teacher should not hesitate to expect more and arrange to secure it. It always takes a little nerve to raise one's fee but there never was a better time to do it than now. Music has come to be regarded a national necessity, especially in war time, and musicians should receive just rewards for their services now, more than ever.

Other Folks' Music

ONCE a year our neighbor's servants have an accordion party which lasts until about two in the morning. That, at least, is the hour when we succumb from sheer exhaustion. It may survive even later. About eight o'clock in the evening the accordionist begins and from that time until the final moan we are willing to wager that he or she never releases the suffering instrument for one second. Apparently the only ones for many rods around who do not hear the instrument, in all its stages of decline, are those for whom it is played to entertain. Meanwhile we toss in bed and reflect upon the resemblance of the accordion to various rubber and pulley physical culture contraptions with which we used to emulate Sandow. The accordion has at least the advantage of affording a portable back-porch gymnasium for developing the pectoral and dorsal muscles, with music thrown in.

No sooner does the first bleat of the accordion disturb the peaceful suburban calm when the auditors set up an accompaniment of laughter, whoops and screams which seem to be synchronized with the playing and like it never subsides. Everybody in the party seemed to have a perfectly delightful time and though apparently deaf to the music it is doubtful if the party could have existed without it.

The point is, that no matter how excruciating the music may seem to us, it is delighting and satisfying those for whom it is intended.

The musical world is filled with people who would say what the other fellow's music should be. That is what critics, among others, are paid to do. We wonder whether it is worth

while. Is it not better to let the music itself do the arguing? We do not want our own ears chocked full of discords, no matter how delectable they may seem to others. If Grandma wants to listen to *Alice Where Art Thou* and her granddaughter insists upon playing Balakirew's *Islamy* instead, Grandma has a right to protest.

Art seems to be the only phase of human endeavor where the Golden Rule does not properly apply. Because you like futurist music, cubist paintings and Verse libre do not laugh at the folks who call for Landseer's *Deers*, Gottschalk's *Last Hope* or Tennyson's *Brook*. "Art is long, time is short." Remember that the world does not normally advance by leaps. Don't try to yank the pupil out of the rag-time that he is enjoying as you would pull up a Jimson weed by the roots. Gradually play music that the pupil likes and in that way develop a new appetite.

The bagpipe, as an instrument, is as harmless as a milkfed Indian, but just play a tune on the pipes to a Highland regiment sneaking up behind a barrage, and you will put something into the souls of those men which nothing else on the wide earth could put there. It is the music they like,—and it is the music we like that really inspires us.

The Living Voice

VOICES vanish with the years, some like the rose with falling petals, some like a gorgeous bubble disappearing before our very eyes. The voice of Evan Williams, stilled by death, will haunt our memories for years to come. Who can ever forget his "Whispering Zephyrs" or his "Sound the Alarm."

When a musical work leaves the composer's pen it is only half created.

Think for a moment of the time and intellectual effort which a great interpreter spends in developing a masterpiece. Every note, every phrase, every nuance is tried again and again until the æsthetic balance is as near perfect as possible, and then what? Then the portals are opened to the living soul of the artist—the living voice, that which expires with the fleeting breath—whither?—no one knows.

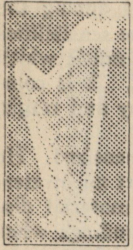
It is the unending enigma of interpretation that adds so greatly to the joy of music study.

The story of the art development of Evan Williams was one of the most interesting in contemporary musical history. He was forced to struggle against physical difficulties which would have discouraged many less confident and ambitious singers. Severe dental trouble which doubtless contributed to his final illness was a persistent handicap, especially for a singer. Wales was dear to his heart and he never forgot the land of his ancestors. Brought up among singers with Welsh traditions, from the time he was a boy in a coal mine to his days of triumph he boasted of his humble beginning.

Williams was never satisfied with his successes. It was not until a few years before his death that he was able to convince himself that he could sing invariably with artistic results.

The revelation came through making records for the talking machine. One day the records would be fine—the next inferior. Why? The company permitted him to make experimental records with vowel tones and vocal exercises. Finally he found what he sought and was thereafter able to make records with uniform success and sing before audiences so that he could depend upon his voice. How he did it is told in one of the most remarkable interviews THE ETUDE has ever presented (September, 1917), an article which comes nearer to giving the secret of voice production than anything we have ever read.

It is most gratifying to remember that Evan Williams' art interpretations of great song masterpieces—not merely his lovely voice—but the thought and study he put into his interpretations, are not lost—as they would have been fifty years ago—but may still be heard in thousands of homes through his records.



Spain, the Eldorado of Music

An Interview Secured Especially for THE ETUDE from the Distinguished French-Spanish Composer and Pianist

RAOUL LAPARRA

Composer of *La Habanera* and *La Jota*



[EDITOR'S NOTE.—M. Laparra, who is now a resident of America, was born at Bordeaux, France, May 13, 1876. Although his parents were French born, his father was of Spanish, and his mother of Italian, origin. His education was received entirely in France. After preparatory study in Bordeaux, he went to Paris, where he entered the Conservatory. There he studied with Massenet, Gabriel Fauré (Composition), Lavignac (Harmony), Louis Diemer (Piano), Benjamin Godard (Chamber Music), and André Gedalge (Fugue and Counterpoint). In 1903 he gained the coveted Prix de Rome. In 1907 he married Miss Marie Shanafelt, of Uniontown, Ohio, and thus, in a sense, became an American citizen. In 1908 his opera *La Habanera* was produced at the Opera Comique in Paris, and immediately attracted wide attention and the high enthusiasm of the critics. In 1911 his second opera, *La Jota*, was given. It is his purpose to complete a cycle of three operas dealing with the Spanish national dances, completing the set with the *Tango* and *Malagueña*. As many people know, the *Tango* as it has been recently danced in America is very different from the old Spanish solo dance, which was rendered for the most part with the feet retained on the same spot. Laparra's other works consist of piano pieces, songs, orchestral works, etc. He has repeatedly toured Spain in search of local melodies. At the invitation of the Paris Conservatory, he has written an extensive critique upon the subject, which will be published soon after the conclusion of the war.]

Spain's Melodic and Rhythmic Treasures

WHAT art lover who knows Spain can think of that wonderful country without becoming a rhapsodist! There is something so deeply imbedded in the souls of even the poorest people of Spain that seems to be striving to express the poetic story of the race, that even a rapid tour of the country is often astounding. It is a land where all beggars are poets. I have been repeatedly dumbfounded by the beauty of the melodies and the lines I have heard from the mouths of the roadside mendicants. The soul, the pity, the sincerity with which they sing their songs, is a revelation to one who hears them for the first time. Rarely does one in a great opera house ever feel so deeply moved, so thrilled, so overcome. To the roadside singer and musician it is all so real, so much a part of his life and the history of his ancestors that he actually relives what others "interpret."

Wide-Spread Ignorance of Spanish Music

The ignorance of the musical resources of Spain common to most of the rest of the musical world, is pathetic. You here in America should make a special point of investigating it, if only from your interest in the South American Republics where Spanish civilization is so closely reflected. You make enormous efforts to learn the Spanish tongue, but very slender efforts to know anything about Spanish music. For instance, when the average musician has said Bolero, Habanera, and possibly Seguidilla they think that they have covered the ground. At best they have seen only a few stars in the firmament. For instance, there are many different types of the Seguidilla alone. The Seguidilla is a very ancient form: Cervantes mentioned it in Don Quixote. It is not known whether it originated in Spain or whether it was brought there by the Moors. There are Seguidillas Manchegas which are bright and happy, there are Seguidillas Boleras (different from the Bolero) which are more dignified, there are Seguidillas Gitanas which are romantic.

The reader must also understand that in no other country is dancing so interwoven with the folk music. Many, many of the songs are used solely as accompaniments to dancing. The thought of gesture seems to be inseparable from music in the Spanish mind.

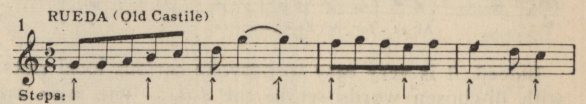
One naturally thinks of Spain as one country and one race. There is probably no country of Europe that has been regarded as one country for centuries that contains such an immense variety of geographical and racial differences. This is really quite marvelous. The people of some parts of Spain are so totally different from those of other parts of Spain that the state is sometime quite baffling. This, of course, affects the music of the country. I say without the least hesitation that there is far more rhythmic and melodic varia-

tion and resource in Spain than can be found in Russia. It is an Eldorado, a land of gold, for the composer of the future.

The variation is due largely to the geographical variation in the country. The Spanish peninsula is a land of contrast. From rugged mountain to the dry, treeless prairies, from arid wastes to tropical luxuriance, Spain is ever changing, ever different. This, together with the admixture of races from Africa and other countries, affects the art, music and architecture of the country.

Let us look at the map a moment. The central part of the country, comprising nearly half of Spain, is a table-land from 2,000 to 3,000 feet high and almost surrounded by mountains. In this district one finds much of New Castile and Old Castile. In the north in Galicia and Asturia one finds a rugged rocky country and a rugged people. In Andalusia in the South

derful things in Spain. The *Rueda* is an extremely beautiful dance: it is dreamy, expressive and filled with the gravity of Old Castile.



In Andalusia we have a country which is a world in itself. There are all kinds of songs and dances. It has a decided color of Arabia. The Spaniards speak of things that come from Andalusia as *flamencas*, having much of the same significance as the word *chic* in French. It really means that everything that comes from Andalusia is the acme of beautiful. The melodies are sensuous and intoxicating, like the warmth and ardor of the black-eyed dark-skinned people. The climate is like that of Southern California, with cactus and palm-trees in abundance. You see it is really a geographical continuation of Africa. Of the characteristic dances of Andalusia, the *Solea*, the *Tango* and the *Seguidilla* are best known. The *Tango* has little in common with the recently popular dance in America. It is exactly the abdominal dance of the Moors (*Dans du Ventre*) with the Andalusian adjunction of sharp and rhythmical strokes of the heels; while the so-called *Tango* as danced here is rather like the *Habaneras* (or *Dansones*) of South American origin.

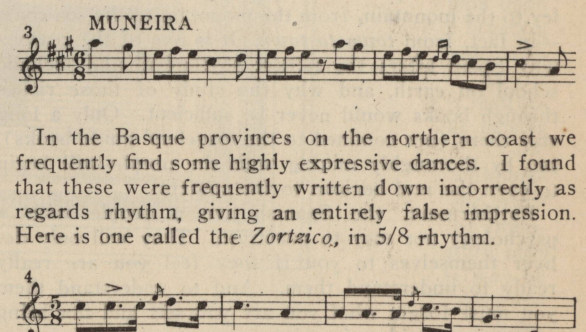
The *Seguidilla* of Andalusia is especially affected by the gypsies.

Here is a fragment of a *Granadina* from Andalusia:



In Galicia, the northwest corner of Spain, looking off to the Atlantic and the Bay of Biscay, we find, strangely enough, a Celtic people with all their strong and forceful characteristics. They are identical in many ways with the people of Brittany and Cornwall. There one may find bagpipes and Druidic stones. Just as the music of the south is inclined to be melancholy, the music of the natives of Galicia is strong and vigorous. Their rhythms are very strongly marked and characteristic. There is an immense amount of exceptionally original material here which composers should explore.

Here is an example of a *Muneira* of Galicia:



One must realize the great seriousness with which these people preserve these dances and melodies. They are almost as much a part of their lives as their religious rites, and they do not tolerate differences.



RAOUL LAPARRA

we find opulence and dreamy indolence. In Catalonia, with its capital Barcelona, we find a brisk, active, commercial people, reminding one of the industrial centers of France.

The province of Murcia, on the southeast coast, is a kind of bridge between the Spain of the north and the Spain of the south. The people are extremely musical and their rhythmic sense is wonderfully developed.

In Castile, the heart of Spain, one of the most characteristic dances is the *Rueda*. This, too, should be in 5/8 time, and not 3/8 as customarily written. One of its peculiarities is that the second step is a short one and the rhythm follows this. Spain is so shut in by the Pyrenees, with only two lines of railroad penetrating them, that even its own neighbors do not fully appreciate the beauty and character of the won-

Aragon is the land of the *Jotas*. These are in $\frac{3}{8}$ rhythm and are very characteristic. Sloping down from the high Pyrenees, this is a mountainous country rich in romance. The *Jota* is alternately danced and sung. The songs are often improvised and refer to some local incident. Sometimes the allusions are decidedly personal, and the dance turns into a kind of joyous riot. The *Jota* is frequently played in thirds and often the minor seventh is used when ascending, instead of the major seventh.

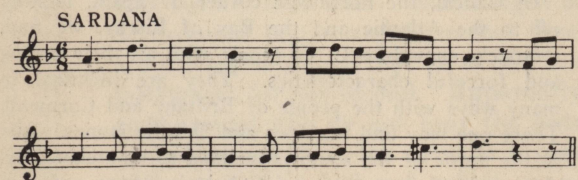
Here are two themes, from South and North Aragon:



Indeed, it is very easy to provoke serious local riots with ill-chosen words set to the *Jota*. One must be very prudent about the text used in connection with the song in the coplas (or part of the *Jota* which is sung). Once with a group of friends in North Aragon some friends and myself were very nearly attacked in a small, narrow, darkened street, by a group of men who thought that the coplas we were singing alluded to them. As a matter of fact we did not even know them and had not even noticed that they were present. Violent passions and hot blood have often used the *Jota* as a means of challenge. Two men improvising coplas gradually become more and more heated until there comes a verse making the appointment for a duel where the navajas (poignards, daggers) take the place of guitars. Facts of this kind show to what extent music and poetry are intimately interwoven with the romantic life and history of the country.

Catalonia, which adjoins Aragon, is in many ways as different as New Orleans is from Boston. Its chief city, Barcelona, is the Spanish Chicago, if such a comparison is admissible. It is a busy, active city, quite different from most of the other cities of the interior of Spain. It is nevertheless extremely musical and has its characteristic melodies and dances, among which are the *Ball de Bastones* (danced with batons or sticks), the *Dance of the Tapers* (a very spectacular dance) and *La Sardana*. There are many different tunes to these dances.

In the *Ball del Ciri* or dance of the tapers, six couples participate. The first two carry tapers and a small jar filled with perfume which they sprinkle on the spectators. As the dance ends and the courtesies close the last three couples take possession of the tapers and the perfume. It may easily be seen how such a dance and its suggestive surroundings would inspire the Spanish mind.



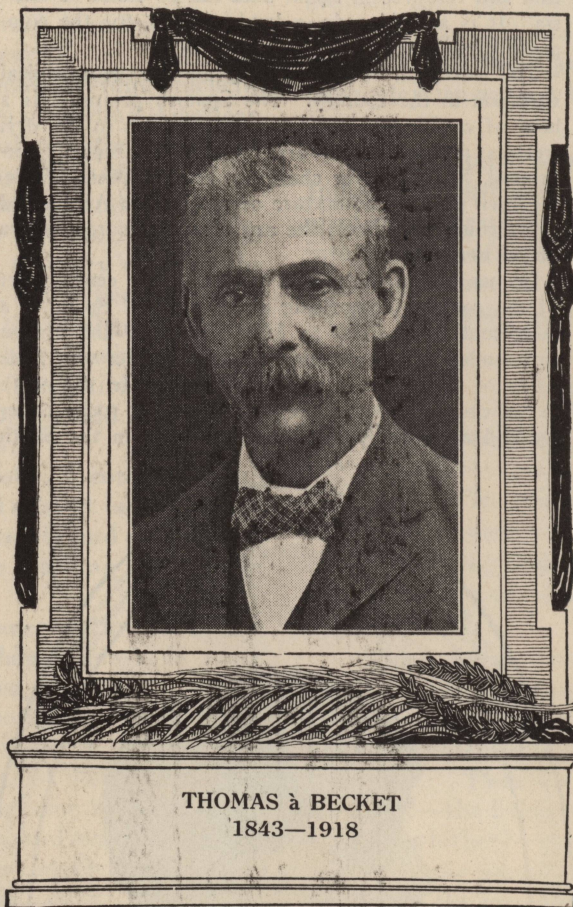
Spanish music as we have discussed it in this interview is but an infinitesimal part of a treasure which a whole encyclopedia would not exhaust. One shall realize it when one considers that the style changes, not only from province to province, but from the valley to the mountain, from the mountain to the sea coast—in fact, from town to town. It is one of the reasons why Spain offers the richest rhythmical and melodic school on earth, and why the study of those riches through books would never be sufficient. Only a long stay there (not confined to the travelers' guide books), but by thoroughly mixing with the people will begin to open the real horizon to the student.

Furthermore, the Spanish are a people with a psychology not easy to penetrate. They will only deliver themselves to you if they feel you are really ready to understand them. And to understand them you must forget what you are yourself and not bring your own considerations into a country which is ignorant of them from the fact of its lack of communication and its striking difference of habits from the outstanding world. Personally, I feel that Spain is like a mysterious and inclosed garden whose gate has been thus far hardly unlocked.

Thomas à Becket

AFTER a useful and fruitful life spent in the art of music and the service of his fellow-men, Thomas à Becket, the veteran Philadelphia music teacher, passed away on August 17, at Atlantic City, N. J., aged seventy-five.

He had just completed the forty-fifth year of his connection with Girard College, where he taught music—an unusual record of service, in itself—but this was only one of his many activities. In his younger days he toured as accompanist with the noted Norwegian violinist, Ole Bull; he was pianist for the Centennial Chorus in 1876, for the Philadelphia Festival Chorus in 1882, and for the Orpheus and Mendelssohn Clubs for a period of twenty-five years. For many years he was connected with the editorial departments of various music publishing firms (being with the Theodore



Presser Co. in that capacity up to the time of his death) and was the author of some educational works and small pieces, for the most part published anonymously.

Mr. à Becket was one who deservedly held the friendship of a multitude of friends. He was a member of both the Art Club and the Musical Art Club of Philadelphia, and was some time president of the Music Teachers' National Association, the Pennsylvania Music Teachers' Association and the Philadelphia Music Teachers' Association, besides being made an honorary member of several other important organizations.

It is interesting to recall the fact that Mr. à Becket's father was the composer of the patriotic song, *Columbia, Gem of the Ocean*. The elder Mr. à Becket was himself an able musician, and supervised his son's early musical education with such success that the latter made his debut as a pianist at the Walnut Street Theater at the early age of ten. From that time on, his services were largely in demand as an accompanist, as he displayed particular talent and ability in that line.

If there were but more and more men of Mr. à Becket's sincere, industrious and faithful type in the musical profession, it would go far to exalt the calling in the esteem of the public.

It is a common figure of speech and when praising a lady singer to say "she sung like a bird." As a matter of fact, if any singer had as small and unvaried a repertoire as even the most highly accomplished bird, her box office receipts would be minus. However, it is a pretty figure of speech, and carries pleasant connotations. Incidentally the bird must be the originator of the "encore."

"That's the wise thrush; he sings each song twice over,
Lest you should think he never could recapture
The first fine careless rapture."—ROBERT BROWNING.

Beethoven and Hero Worship

By Robert W. Hawley

Who is great?

Beethoven's posthumous fate at the hands of the world has been settled, and now he sits among the gods. He wrote music which appeals to the sensibilities of men in general, just as Berlioz wrote music which was felt and understood only by himself. It is commonly understood that his muse is stormy and tragic, just as was his life.

But Saint Beethoven is not to be apotheosized. He was to appearance a democrat, but at heart an inveterate snob and toady to aristocracy and material display. When in the midst of such surroundings when unable to impress himself by his intrinsic merit he sought to do so by insolence and rudeness quite becoming a barbarian, and trampling upon the sensibilities of those who happened at hand. Upon one occasion while in Beethoven's company and in the presence of nobility Goethe acted the part of a well-bred courtier; but our master, seeing himself at a most ridiculous disadvantage, upon the inspiration of the moment sought to command attention by the only means at hand—which was to make a disgusting boor of himself.

His attitude toward Rossini was that of jealousy, and in a fit of spleen he remarked that Haydn's music was out-of-date. The only contemporaries of whom he spoke with grace were Cherubini, who was unpopular, and Schubert, who was barely known, and that only for his songs. As Wagner accused Berlioz of jealousy, so Beethoven declared that all successful composers were his enemies.

He had an irrepressible desire to dominate in every direction and field of endeavor. When Napoleon became emperor, the master, who had hitherto lauded him as a hero of the oppressed, now declared him a tyrant—which attitude of change was probably in one sense sincere, although he showed his jealousy of the French monarch when he declared, "I would that I were a general; I would teach him something."

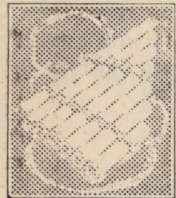
Yet, as Beethoven could neither act nor deport himself as did other men, neither could he musically feel or think as other composers. The directness, power and sublimity of his music is without parallel. At rare moments he is touchingly tender; but though his music has to do with the tragic vicissitudes of mortal life, he failed to reach the ethereal heights which were attained by Mozart.

What Do We Find in Beethoven's Portrait?

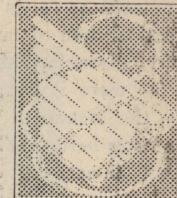
In reading the human countenance we have usually first examined the eye, but not knowing that what we believe to be the expression of that member is very much a kind of a radius around which is expressed the signification of the whole of the rest of the countenance. As example, should we examine the eye alone, shutting away the rest of the countenance, we would discover comparatively little of the soul; but should the lips suddenly be seen to smile, a whole world would be opened to our view. The countenance of Beethoven has been glorified by bombastic German critics as that of the lion. It was, indeed, one of most powerful individuality of mind and character, as well as majestic egotism and a most direct effrontery which in lesser men we know as mere impudence.

There is a genius of the mind, and even of the heart. Then there is a genius of happiness. Beethoven possessed it not; though many lesser men have radiated it. Genius, indeed, may be known as any useful gift which is possessed of an overwhelming power to dazzle, command, and, at the same time benefit, the world.

But this master whose nature may be likened to a combination of that of the lion and the bull was, as a powerful genius but too frequently may be found to be, possessed of a tormenting self-consciousness wholly unknown to Haydn or Mozart and an ever-present sensation of being alone and apart from the rest of the world. How is it possible that such a state of mind, coupled with his painful love episodes, could save him from being to all appearances a gloomy, bitter, crusty, cantankerous old man, even while young in years, whose hidden tenderness and loyalty of heart was little known or surmised? The sorrows of a man of genius are the burdens of a whole world, as the very nature of a great genius is a world of itself; and these sorrows are not to be wholly embraced by the understanding of a world of ordinary mortals, any more than is understood the man of genius himself. The existence of a man of genius is a perpetual crucifixion: he is a sacrifice upon the altar of life; a magnificent atonement by which the rest of the world may be redeemed from ignorance, error, suffering and destruction.



The Music Interest of the American Man of To-Morrow



By CONSTANTIN VON STERNBERG

JUDGED by its outward showings, our progress in musical culture is astonishing. To an active participant in this progress it seems but yesterday that Gilmore's band gave "Music Festivals," with fireworks and cannon obbligatos; that Theodore Thomas, in his Central Park concerts, ventured cautiously, and only here and there, to present to his audiences a movement from a Beethoven Symphony. When one contemplates the programs and observes the audiences of our present Symphony Concerts and reflects that we have traversed the entire distance from the lower plane to the present high, artistic altitude in less than half a century, it seems marvelous. In many of our larger cities, where, twenty years ago, no one would have dreamed of such a thing, we have now large, legitimate, well-equipped Symphony orchestras under thoroughly competent conductors, and the fast growing number of such orchestras indicates that the movement in this direction is in reality only beginning. We may, indeed, be forgiven for regarding the rapid progress with some pride as an additional exemplification of our "unlimited possibilities."

Of course, all these fine orchestras are, as yet, not self-sustaining; it would scarcely be fair to expect it otherwise at this comparatively early stage. Their annual deficits are covered through the liberality of some public-spirited persons who, however, represent but a small fraction of the number of people of means who support them. More honor to them! They prove in true American fashion their faith in the cause of good music and feel satisfied that sooner or later their fine generosity will become unnecessary. This hope, however, though heartily shared by all lovers of good music, will be very tardy of fulfillment unless we begin at once with the uprooting and destroying of a prejudice the disturbing and retarding force of which is not generally recognized; it is the still widely-spread idea that good music instruction is well enough for girls, but not for boys.

Prejudice Threatens Musical Progress

This prejudice threatens our musical progress, besides other dangers, of becoming entirely one-sided in so far as it tends to make our public music *loving*, but not *musical*. That our symphony orchestras have either created or responded to a public demand for good music is undeniable. It is true also that the frequent hearing of good music develops in the listener a sort of instinctive realization of the dignity and distinction of its tonal vocabulary. But it is no less true that without more substantial—and, at least, esthetic—instruction the mere hearing of it begets a purely *sensuous* conception of music; a conception in which neither the emotional, imaginative, nor the intellectual elements have any part; a conception which does not rise above mere "amusement," as Herbert Spencer defines it, and which can never reach the plane on which he puts "pleasure," not to speak of edification.

It is just possible that the proper function of public concerts and recitals are not quite rightly understood. Instead of regarding such public performances as occasional aural feasts, as banquets, distinct from our wholesome but simpler daily fare, they are looked upon as the only repasts worth taking, as the sole promoters of our musical culture. This notion, however, makes for a rather superficial understanding of music; it can scarcely lead to a spiritual appreciation of music and, besides, this modus of fostering musical culture is in no wise analogous to the manner in which a love of literature and the drama are fostered.

The boy who sees *Othello* or *Macbeth* for the first time on the stage is seldom entirely unprepared for it. Either has he read the play, or his school, through religious and historical teaching, as well as through

the writings of other poets, acquainted him with the literary language of elevated thought. The boy soon realizes that in the theater, where he received a living embodiment of the characters and plot of the play, he could not possibly absorb the full, rich purport of the quickly spoken lines; this required either a previous or a subsequent reading of the play. Now, as far as the necessity for mental equipment is concerned, on general lines at least, the difference between a classic drama and a classic symphony is not essential. If all that the most luminous minds in human history have said of music as an educator of the psyche is not totally devoid of truth we cannot and we ought not to expect of good music that it should shower its blessings upon us unless we meet it in an appropriate frame of mind. For this "proper mental attitude of the public in general toward good music, however, we need not hope as long as ninety-five out of every hundred music learners are—girls. (The ladies should not at once scent anti-feministic tendencies behind this dictum; they will recognize very soon that it was expressed in their own interest and behalf).

Many Men Ignorant of Music

The ladies will, no doubt, admit that the overwhelming majority of our men—young and old—are not only ignorant of music in its artistic forms, but that, to boot, they regard their musical ignorance as a fit subject for boasting. It needs but little searching to find the man who tolerates no music beyond *The Old Oaken Bucket*, lest it be "rag-time," who says, "I know nothing about music, but I know what I like" (so does any baby); who, in his mind—if, indeed, not openly—accuses every lover of good music of affectation and hypocrisy; who regards an occupation with good music not only as unfit, but as downright improper, for a boy. This is a very regrettable remnant of the spirit of our sturdy, but rough and primitive pioneer and mining camp times. And it seems to die very hard, for, say what we may, we encounter it with fair regularity among the very men whose financial and social station would justify certain favorable conclusions as to their general culture, and would make it almost an insult to suspect them of such superannuated views. It is this unfortunate prejudice which makes the praiseworthy endeavors of our women needlessly difficult and thankless.

If an illustration is permissible we may take the case of any young girl that is well instructed in music and plays such compositions well as lie within her technical means. Her musical taste is developed; her understanding of polyphony, her appreciation of melodic beauty and harmonic dignity has kindled an honest love of good music in her heart. This girl is called upon by some of her young masculine admirers whom she, naturally, tries to entertain to the best of her ability. What music may she offer them? There is, alas, but small choice; it must be either "rag-time" or some wishy-washy tune from a so-called "comic opera." Woe to her if she ventures upon a piece by Chopin or Schumann. The impeccable dress suit of her visitors would not prevent them from either falling asleep or starting a conversation among themselves and make some cynical, ignorance-betraying, supposed witticism about this sort of music being, no doubt, "much better than it sounds"—as the late Bill Nye said. How it must wound her heart to see the object of her love trampled upon by the very ones she tried her best to please! This case is not exceptional. Let it be emphasized that it is *the rule*, and that it need not be looked for among the masses, but is to be found with saddening frequency in what we are pleased to call our "best circles." There is your "double standard" with a vengeance! A double stand-

ard of culture which opens a wide vista into social relations, matrimonial and otherwise; a perspective not overly pleasant if, looking into the future, we recognize in the girl's husband one of her present visitors.

To say that an interest in good music common to husband and wife could avert all domestic trouble would be silly, of course, but a good deal of it could be avoided if, for instance, both spouses were fair readers of music and would play four-handed pieces, arrangements of the symphony or opera which they either have heard or expect to hear in the near future; or, should one of them be a vocalist or a violinist the other could play the accompaniments. Yes, even without any executive ability, if the husband were only an appreciative listener, an intelligent absorber of good music, it would be fairly certain to obviate much "sitting up with a sick friend" and other things of, perhaps, greater seriousness.

The effect of our boys becoming musical would reach far beyond domestic relations into our communal, national, aye, even into our commercial life. It may—possibly—tend to make our men of affairs less "hard-headed," but if, as an offset, it would make them a little softer "hearted," it would not be such a very bad exchange, and it would even fall somewhat in line with Christian teachings.

By all means let our boys be instructed in music! The singing lessons in our public schools are to be heartily welcomed; they help a little, and so do the boy choirs in our churches. But—my colleagues of the vocal persuasion must not think me ungracious for saying it—the skill of singing and a knowledge of musical art are not identical. Singers that are in a true sense "musical" are rare exceptions, both in opera and concert. While all musical utterances are formed in accordance with the human voice, it remains a fact, nevertheless, that the history of music was made *exclusively* by instrumentalists, though a few among them could also sing. It is for these reasons that the music instruction for our boys should include *instrumental* music. The orchestra furnishes a large variety of instruments to select from, not to speak of the one that has the largest and best literature of all instruments in its favor—the piano. Such instruction would do more than parental teaching to allay those tendencies in our boys which make it at times difficult for us to regard them as children.

Beware of Bucolic Prejudice

The ear that has rejoiced in the "concord of sweet sounds" will soon lose all pleasure in the needless production of unearthly noises. The heart stirred to high, noble sentiments by a Beethoven Sonata will quickly renounce the "fun" of inflicting unnecessary pain upon man or beast. In some mysterious way music begets a gentleness of manners which has no more to do with effeminacy than rowdym has with manliness. As for the fear of effeminating our boys through music instruction, one glance at the portraits of the great master musicians must dispel it instantly.

A still more serious danger do we incur by withholding a knowledge of music from our boys; it is the *grave danger of effeminating the art of music itself*, of effeminating "American music!" Whatever the future may bring us in the way of feminine art creations may be hopefully, but *must* be patiently, awaited. It were entirely premature at present to draw positive conclusions from the few estimable works in painting and music which a few exceptional women have given us. What the arts, as such, are to-day, they have become through the genius and work of *men*. The tendency to leave their cultivation almost exclusively to women is, therefore, fraught with grave dangers.

Confucius said, "Wouldst thou know if a people be well governed, if its laws are good or bad? Examine the music they practice," and Homer's word is well known: "Music was taught to Achilles in order to moderate his passions." It might be objected that in the days of those men music was in its infancy, a new revelation, which, because of its novel charm, was overestimated as to its effects. Let us see what eminently practical men of more recent times have thought of it. Said D'Israeli: "Music is a stimulant to mental activity"—"were it not for music we might in these days say the Beautiful is dead." Montesquieu, nearly two centuries before D'Israeli wrote: "Music is the only one of all the arts that does not corrupt the mind." Luther, still earlier, wrote: "I verily think and am not ashamed to say, that next to Divinity itself, nothing is comparable to music." Somewhat in the same line, Schopenhauer said: "Music is as a shower bath to the soul, washing away all that is impure"—and this is what we are withholding from our boys because of a bucolic prejudice!

Help In Interpretation

By John M. Williams

"It is not the absence of faults but the presence of great qualities which constitutes a work of art."

Most teachers will recognize immediately the type of pupil at whom the above quotation is aimed. Excellent students, conscientious, hard workers, they frequently come to the teacher with the lesson perfectly learned from a technical standpoint but missing entirely the larger significance of the composition—"the message" of the composer. As Edward Baxter Perry, in his illuminating little book, *Descriptive Analysis of Piano Works*, says: "If art is expression and music is an art, then it must express something." Some compositions convey a direct message, others, notably the modern French school, simply suggest a "mood." If pupils of the above-mentioned class could be made to realize that all the arts are correlated and that a knowledge of painting, for instance, is of the greatest assistance to the pianist in thinking out an interpretation, a great step toward the goal would be accomplished.

Have the pupil who plays the piano in a "monotonously correct" fashion study Caffin's *How to Study Pictures* and then explain that a piece of music may generally be analyzed and proportioned much as a picture. The focussing of the high lights, for instance, in Rubens' celebrated painting, *Descent from the Cross*, on the Saviour's head, with the intenseness gradually lessened on the less important characters, has its analogy in music. The climax in a piece of music should be planned and proportioned in relation to the piece as a whole, just as carefully as a painter plans his picture. I cannot imagine anyone giving a really noble performance of a Bach fugue who has not heard (and hearing, understood) the expression, "Architecture is frozen music."

Arnold Bennett says, "the duty of education is to make one curious." When a pupil has studied a piece from many angles instead of one (the technical), a dawning of the larger significance of music will gradually develop. Encourage pupils who are playing Chopin, for instance, to read Perry for emotional suggestion, Huneker for relative values of editions, as well as for the larger meaning; Ridley Prentice, for form, analyses, etc.

I had much rather hear a pupil give an absolutely wrong interpretation of a piece than an entirely colorless one. The wrong interpretation is at least a positive hypothesis to work from and is much easier to develop than the supine, listless performance of the latter type. The latter reminds me strongly of the postulate in geometry that says, "Something cannot come from nothing." Imagination is an invaluable asset to any artist, so encourage your pupils to read more, to see more and to hear more, for only by the cultivation and usage of all the faculties may we develop to the utmost. Any course of reading that is mentally stimulating tends to awaken dormant brain cells, and this activity will make itself felt in the quickened, vibrant reading given by former listless, languid, half-awakened pupils.

Elements and Essentials

By Mrs. Noah Brandt

No student would be permitted to graduate from a university if he had skipped the work of one class. In similar manner no student should be permitted to advance from one step to another until the teacher is firmly convinced that the pupil knows all the essentials of the grade and knows them as well as they could be taught by any teacher anywhere in the world. Therefore the first steps are of prime importance from the point of view of the teacher.

There are four aspects to the problem:

- I. The names of the piano keys.
- II. The notes.
- III. The position and action of the hand and fingers.
- IV. The elements of rhythm.

The Names of the Piano Keys

In learning the keys C is the natural point of departure. It is recognized by its position to the left of the two black keys. Let the pupil find all the Cs on the keyboard. Next let him find all the Bs, then all the As. Passing to the right the same procedure is applied to D, E, F and G. F is also characterized by its position to the left of the three black keys. Having gone through the keys in their natural order the teacher now skips about until the subject is mastered. He does this by playing the keys and having the pupil name them.

The Position of the Notes on the Staff

More difficult is the problem of teaching the notes. This naturally falls into six divisions:

- | | |
|------------------------------|-----------|
| Notes of the upper staff. | { lines. |
| | { spaces. |
| Notes above the upper staff. | |
| Notes below the upper staff. | |
| Notes of the lower staff. | { lines. |
| | { spaces. |
| Notes above the lower staff. | |
| Notes below the lower staff. | |

Having explained the terms "staff" and "clef" we proceed to teach the lines in the upper staff, using some familiar sentence like *Every Good Boy Does Finely*. Then we pass to the spaces, with the word *FACE* for a guide. After these have been learned we add G above and D C below, thus obtaining enough material for the first pieces and exercises.

We now proceed to the lower staff. It is advisable not to delay this unduly, otherwise the pupil will only habituate himself to it with difficulty. By way of introduction we add A above the upper staff and rub out the lowest line. Thereupon we obtain the lower system at a stroke. Here, too, we first learn the lines, then the spaces.

Next we master the notes above the upper staff, up to G; then those below, down to F. Then we repeat the procedure for the lower staff, taking care in every case to apply what we have learned to little pieces.

All this refers to absolute pitch. But relative pitch must also be learned. Taking little exercises with intervals up to a fifth, we ask the pupil to designate the successive intervals, i. e., up two, down one, and so forth. This is very important, and serves as the introduction to playing from notes, as will be shown later.

Position and Action of Hand and Fingers

The operation of the hand and fingers involves three factors:

- A. Position.
- B. Condition.
- C. Action.

Different positions are advocated by different teachers. Personally we prefer that recommended by Leschetizky. But whatever the one that may be chosen, it must be practiced at the table and piano, with the arm resting and free.

The members may be rigid, devitalized or gently stable. That is, they may be so firm as to resist interference; so loose as to hang devoid of position, or just sufficiently rigid to be held in playing position, and still pliable enough to yield to pressure. The latter is the proper condition.

Next comes action. This had best be approached at the table. The most natural point of departure is the separate practice of every finger, the remaining fingers being kept on the table in proper position, though with-

out undue pressure. Hereupon the adjacent and alternate pairs are practiced successively, each finger completing its movement before the next one begins.

The transition from the fixed position (with unused fingers down) to the free one (with unused fingers up) would naturally be accomplished by playing

- A. Adjacent pairs together.
- B. Adjacent threes together.
- C. Adjacent fours together.
- D. All five together, which latter yields the position in which every finger is ready for action.

From here on we begin to practice successive fingers with the unemployed fingers in air.

And here is where practice at the piano logically sets in. Contrary to frequent recommendation we do not favor initial piano practice with the unused fingers down. Unless the fingers are very strong the effort involved tends to destroy correct position and stiffen the wrist.

First we practice adjacent pairs successively, then threes, fours and five. Then we teach the pupil a few "figures," which he is to learn by heart and eventually play without looking at the fingers. The figures in question are the following: *cdefgfd, cdcdefgfgfded, cedfegdf, cfdg, cg*. These involve all possible intervals in five-finger position.

After this the pupil plays intervals at command, without watching his fingers. The commands are given just as the printed intervals were designated, e. g., up two, down one, and so forth.

The way has now been cleared for playing from notes. The pupil has learned to recognize the intervals when he sees them, and also to play them without looking at his hands. Playing from notes will thus be comparatively easy. He will be doing exactly what he did a moment ago, only the commands are given by the printed page instead of the teacher. The advantage of this two-sided preparation is that the pupil is now able to follow the notes without looking at his fingers, and the faster progress from now on more than compensates for the time spent in preparation.

The Elements of Rhythm

The elements of rhythm complete our survey of the problem. Although rhythm is a stumbling block to many pupils very little need be said about it at the beginning, since the complexities of the subject do not appear until after the initial stages of instruction have been passed. Much of the procedure as outlined herewith is based on the admirable presentation of the subject to be found in Kullak's *Æsthetics of Pianoforte Playing*.

We may begin by regular counting in groups of four. The pupil accompanies the same by tones on the piano. Thereupon he plays once for every two counts, likewise for every four; later he plays two notes per count, and later still four. The teacher now explains that whole, half, quarter, eighth and sixteenth notes stand for tones of different length as just demonstrated, and he exhibits the corresponding notes. The same procedure is adopted for the rests, the pupil pausing for one, two or four beats, and the teacher showing the corresponding symbols.

After this, measures, bars and signatures are explained, and at a subsequent lesson dotted notes and rests are elucidated. Questions are asked concerning the mathematical relations of the various notes, and tables constructed. However, we do not deem it advisable to go beyond sixteenth notes at present, though the existence of shorter tones may be referred to.

As to the presentation of the various subjects, it is generally best, with a half hour allotted for a lesson, to devote a little time to two of the four subjects. One of these will usually be the action of the fingers, which demands much attention and must be prosecuted for a long time. In the first lesson or two this will be accompanied by the learning of the keys, whereupon the pupil must begin to master the notes. Rhythm will later be interpolated as it is needed.

"INDEED throughout most of the artistic output of Beethoven's 'third period' his aim seems always to be the same, whether conscious or unconscious,—a revelation of 'central peace subsisting at the heart of endless agitation.'"—GEORGE GARDNER.

How Can I Make My Practice More Intelligent?

By PERLEE V. JERVIS

An Address Delivered before the New York State Music Teachers' Association
Convention (New York City, 1918)

It has been truly said that probably in no art is more time fruitlessly spent than in music. Thousands of players spend many weary hours each day in the effort to overcome technical difficulties. In many instances a large part of this time is devoted to the practice of exercises, scales, arpeggios, etudes, and other technical forms.

The remarkable feature of this practice is that such a large percentage of those who are doing it never succeed in getting anywhere. They cannot play pieces musically, neither have they an artistic technic. The reason for this is not far to seek; technical practice, as it is very generally conducted, is nine parts brawn to one part brain; in fact, it never seems to occur to some pupils that there is any connection at all between the brain and the fingers. A majority of students that I have questioned could give no better reason for exercise practice than that it developed technic. When asked how any particular technical form would develop technic the reply was, "why just practice it." "But suppose you do not get the technic, what then?" "Why—er—practice it some more!" This is a good example of unintelligent practice, and a very common one.

Now, unless the player can tell just what any exercise does for the technic and exactly how it does it, he would better let someone else practice it for him and save the wear and tear on his nerves; the final result would be the same—nothing.

Brains, Not Muscle

Piano playing to-day is almost entirely a matter of brains, not of muscle. It demands concentrated thinking, a thorough knowledge of the basic principles of technic, and a constant application of them during practice. When lacking in these essentials the practice of exercises, scales and other technical forms is a waste of time. The average pupil takes no interest in these dry technical forms, and without interest there can be no real concentration. So the player goes on, day after day, working his fingers, with his mind taking no active part in the process; is it any wonder that he never arrives?

In contradistinction to this, what is intelligent practice? In order to practice intelligently you should:

1. Know what you have to do.
2. Know how to do it.
3. Do it.

You will notice the resemblance to the sonata form—first subject, second subject, working out period. Before proceeding to the working out period three other questions should be answered:

1. What is the object of practice?

The first answer that might occur to you is that the purpose of practice is to develop technic, but I believe that there should be a higher end in view. Primarily the purpose of practice should be to develop the highest quality of sympathetic, musical playing. Without doubt, to do this requires technic, but the technic should be the means to the end, not—as is too often the case—the end itself. Music study that begins with mechanics instead of music, puts the cart before the horse, and the only time that it is safe to do that is—as someone has said—when you want to back! A fact that does not always receive consideration is that the real function of practice is to establish sub-conscious playing.

What Technic Really Is

Conceding, however, that the object of practice is to develop technic, let us ask, what is technic? Briefly defined, it is perfect control of the fingers, hands, and arms. In order to be a good pianist one must have every muscle absolutely responsive to the will. A muscle must act the instant it is wanted to do so, and if this fails to come about with even a few of the muscles brought into play in any technical passage no further reason need be sought for the failure experienced in playing it. The average player spends many hours in the wearisome practice of technical exercises

and scales, in the effort to keep the fingers in that supple condition so essential to the execution of rapid movements. Much, if not all, of the drudgery undergone in overcoming or trying to overcome technical difficulties is unnecessary. The real way to conquer difficult passages is not to go over them till one is sick and tired of them, but to get the hand and arm into the most perfect condition possible. This being done, the rest is a comparatively simple matter. This perfect muscular condition may easily be attained by means of a few special physical exercises, fifteen minutes' daily practice of which—away from the piano—will bring all the muscles used in playing under more perfect control in a few weeks than is usually secured after years of practice at the piano. The player can thus eliminate the old and stock forms of keyboard exercises and employ the time saved in purely musical study.

Three Vital Principles

Let us ask next, what are the principles of technic? The piano technic of to-day is based upon three vital principles, *Relaxation*, *Weight*, and what—for want of a better name—may be termed *Efficiency*. Let me say at the outset that relaxation does not mean flabbiness. A muscle, in order to act, must contract; otherwise it would be impossible to move the fingers, hands, or arms. Relaxation means that contraction is confined to the muscles actually necessary to the performance of any act; all others should be kept in a condition of complete repose. In the forearm are two sets of muscles, the extensors and the flexors. The extensors, which lie on the upper side of the arm, raise the fingers at the knuckle joints and the hand at the wrist joint. The flexors, on the under side of the arm, close the fingers into the hand and pull the hand down on the wrist joint.

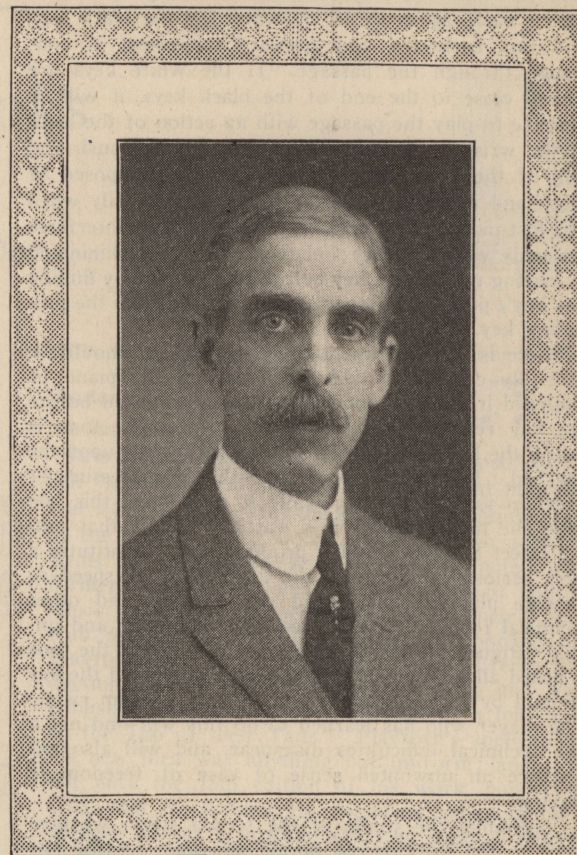
When the extensors contract to raise a finger, the flexors—through muscular sympathy—are apt also to contract. There thus results a condition in which one set of muscles pulls against the other, a condition that is fatal to good tone production and ease of performance and that makes it almost impossible for the player to overcome technical difficulties. What is true of the flexors and extensors is also true in regard to all the other muscles of the hand, arm, shoulder, and back. On this point MacDonald Smith says: "The contagion of the weak muscle is a gross deterrent to muscular independence and control. When a strong muscle is used for work which it does easily, the nervous impulse employed for its contraction is small, and therefore does not tend, by spreading to neighboring nerve centers, to cause contraction of muscles other than those intended to be used."

"When, however, a weak muscle is used for work which it is incapable of performing easily, or when a strong muscle is called upon for an effort which is excessive, the nervous impulse employed for its contraction is very great, and readily spreads to other centers, causing unintentional contractions of the corresponding muscles."

"Obviously, for such work as piano playing, necessitating independent use of a very large number of different muscles, from the fingers to the shoulder-blade, such stiffening or unintentional muscular contraction is fatal, and it is almost equally plain that it will be best avoided by taking care that no one muscle be left in a weak state so as to disturb, when used, the action of others."

When, by means of physical exercises the weak muscles are strengthened and brought under perfect control, relaxation need hardly be mentioned to the pupil. Many technical difficulties arise from wrong muscular conditions; correct the conditions and difficulties frequently disappear like snow under the sun.

Dependent upon relaxation, and next to it in importance, is the principle of weight playing, or tone production by means of arm weight. Weight playing has revolutionized technical study in many respects,



PERLEE V. JERVIS.

notably in the elimination of the striking blow. The application of arm weight enables the player—while keeping the fingers in contact with the keys—to produce a tone of any degree of power from pianissimo to fortissimo. A simple illustration will make the matter clear. Holding this book in my left hand, I allow its back to rest upon the key, which is not depressed because I am supporting the book with the other hand. When the book is released its weight depresses the key, thus producing a tone; this is an example of *released weight*. Now, it will be evident that the loudness of the tone will be limited by the weight of the book. If more power is required than can be obtained by a simple release of the weight, I must, by muscular action, give an impetus to this weight. As power—or loudness—is dependent upon the velocity of key descent, the more energetic the muscular action, the more rapidly the key will travel down, consequently the louder the tone. You will see that there are two kinds of weight, released weight and weight set in motion by muscular impulse; in both forms the book was always in contact with the key. Now for the book I will substitute my arm, the weight of which is held up by its supporting muscles, the fingers resting lightly upon the surface of the keys. When, by relaxing the muscles the weight of the arm is released, a tone is produced, which may be increased to the limit of power by the application of muscular impulse and without raising the fingers from the surface of the keys.

Elimination of Waste Movement

While relaxation and weight are being very generally applied in piano playing, there remains another principle to which not so much attention is given. I refer to *Efficiency*, or the elimination of waste movement and energy. The player who examines his movements carefully will be surprised to find that many of them are not only an unnecessary waste of energy which accomplishes nothing, but are often a positive handicap in the effort to overcome technical difficulties. A few of the most obvious examples of waste are all that can be considered here. In the study of passage work that is to be played at a high speed, many teachers enjoin slow practice with a high finger stroke.

Without entering upon a discussion of high finger action, it may be said, without fear of contradiction, that in rapid playing the fingers must be kept close to the keys. Slow practice with high stroke forms a habit which must be reversed before we can play fast. Why practice to form a habit and then practice to break it? Why not always keep the fingers in contact with the keys, and thus establish the condition neces-

sary in fast playing? Again, in chromatic octave passages the average player strikes the white key near its end, and in order to play the black key pushes the arm forward. To play the next white key the arm is pulled back, again thrust forward for the black key, and this backward and forward movement is continued through the passage. If the white keys are played close to the end of the black keys, it will be possible to play the passage with an action of the hand at the wrist joint without the objectionable push and pull of the arm. Many finger passages composed of black and white keys will be played more easily when this lost motion is eliminated. Waste motion interferes seriously with accuracy; much of it may be eliminated by resting upon every key before playing, and by finding any key's position as a particular distance from the preceding key.

There is another waste of energy which should be carefully considered. If the action of the piano be analyzed it will be found that tone is produced before the key reaches its lowest level. After the tone is heard, the key continues its descent till it rests upon the key bed. Now it will be evident that any pressure or exertion against the key while it rests upon this bed after the tone is heard, is a waste of energy that cannot affect the tone already produced, and constitutes a very serious handicap to the attainment of speed in passage playing, octave and chord work, and other technical forms. It interferes with relaxation and unduly fatigues the player; therefore the instant the tone is heard all muscular exertion should cease and the key be held by just enough weight to keep it from rising. The player who has learned to do this will find not a few technical difficulties disappear, and will also experience an unwonted sense of ease of freedom in playing.

Continuing the simile of the sonata form, we now come to the working-out period and may develop our two subjects. The first of these—"know what you have to do"—has already been partially set forth. To recapitulate: The player's problems are:

1. To secure perfect muscular control and through it relaxation.
2. To produce tone by the application of weight.
3. To eliminate all unnecessary movements and energy.
4. To overcome the technical difficulties present in a passage.
5. To establish sub-conscious action.

How to Do It

How to do all this is another story. An elaboration of this theme is impossible in the time allotted me. Only a few suggestions can be made. Every difficulty has its cause, and in treating a difficulty of any kind we should diagnose the case, discover the cause of the difficulty and know the remedy to apply in order to remove the cause. Take as an example the difficulty experienced by many pupils in attaining speed in passage work. It is caused either by muscular tension, lack of arm control, or unnecessary pressure against the key after the tone is heard. In order to play rapidly the arm must be so perfectly balanced or supported by its own muscles that no weight is carried on the finger tips. While the arm floats, as it were, over the keyboard, the tone must be produced by the action of the finger against the key unaccompanied by any downward action of the arm, the finger action ceasing the instant the tone is heard. Such passages should be practiced slowly with a finger staccato, the action entirely from the knuckle joint, the hand and arm taking no part in the movement. The acting finger should be in contact with its key and not pulled back as the key rises. The fingers that are not acting should rest lightly upon the surface of the keys, which latter should not be depressed in the least. Thus the balanced arm, free from any downward movement, may be quickly secured and high rates of speed easily attained. Again, rapid legato runs are usually played legato during slow practice. In practicing such passages slowly it is futile to practice them legato, as the attainment of speed depends upon the accuracy of their staccato production; hence the slow practice should be staccato.

After knowing what one has to do and how to do it, the doing of it would seem to follow easily. As a matter of fact, it is the hardest proposition of all. As has been said before, the real object of practice is to establish sub-conscious action, or—expressed in another way—to form in the fingers the habit of following certain keyboard tracks. This habit, like all others, is carried on automatically, with little or no conscious participation of the mind.

To form a habit requires many repetitions of the same act, without the least variation from the order of the initial performance. This is precisely the most difficult thing the average pupil has to do, as it demands clear, concentrated thinking and freedom from errors of every kind. Just at this point many pupils fail. It is safe to say that much of the practice hour is often wasted in making mistakes which, of course, have to be corrected. Practice that includes mistakes is worthless as, in so far as it establishes a habit it is a habit of falsity. Mistakes may be prevented by naming aloud each note and the finger that is to play it, then by resting the finger upon the note, after which it may be played.

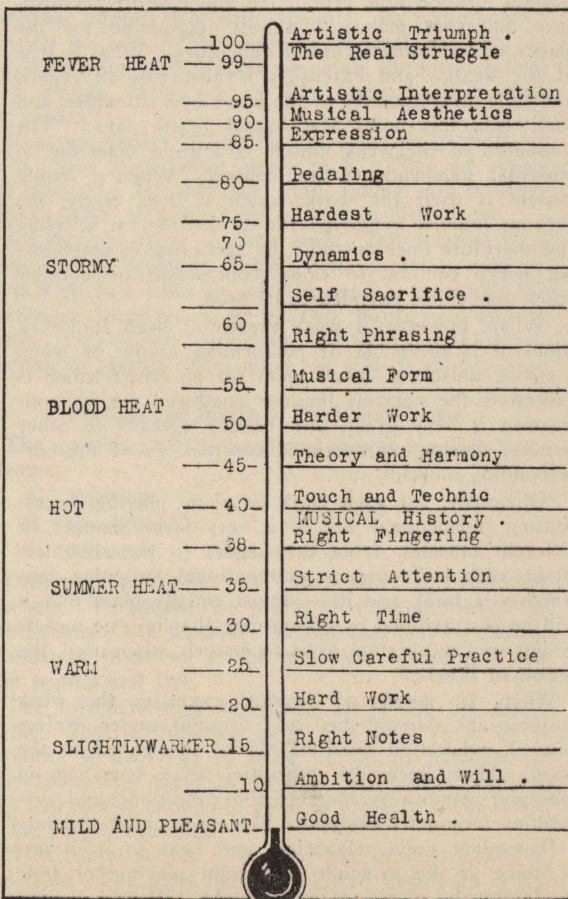
How to Preserve the Pupils' Interest

Finally: how shall this intelligent practice be secured? In a word, by intensely interesting the pupil. This can seldom be done by administering heroic doses of technic. It can be done by applying the principles of technic directly to the study of pieces. THE OBJECT OF MUSIC STUDY SHOULD BE MUSIC, NOT MECHANICS. Most pupils long to make music; when, by allowing them to do so, they become keenly interested, they will, in most cases, cheerfully do any necessary technical work that leads to musical playing, and what is more to the point, through the interest developed, such work is more apt to be intelligent.

In summing up, it may be said that intelligent practice would consist in

1. Bringing the muscles up to the highest state of efficiency and making them absolutely responsive to the will, by the use of suitable physical exercises.
2. In analyzing every technical difficulty, finding its cause and, by the application of the proper remedy, removing the cause.
3. In bringing any passage or composition up to the sub-conscious stage by many repetitions of unvarying correctness.
4. In remembering that the ultimate purpose of practice is, not to obtain alone correct movements, or correct muscular habits, but to secure complete command of musical expression. With this purpose in view we should never play a note without having in mind a clearly defined idea of the musical effect to be produced.

Does all this seem like a Utopian dream? I have not found it so. The youngest pupil can be taught the principles of practice a step at a time and with unceasing vigilance on the part of the teacher, the habit of thoughtful, careful practice will be gradually formed. When this habit is established results will be obtained in a few weeks' time such as do not follow years of the kind of practice that obtains with the average student.



WHERE DO YOU STAND ON THE MUSICAL THERMOMETER?

Imperial Opera

THE imperial restrictions which have been thrown about so many things in Germany by autocrats who have sought to impress their personal ideas upon everything, from music and art to beer and barbers, are by no means new. Frederick the Great, the first of the famous rulers of modern Germany, laid down the following regulations for the guidance of opera composers. Because he was a fair performer upon the flute, he assumed that opera of the future should follow the lines of his inclination.

I. All principal singers must have big arias and different in character, as an adagio aria, which must be very cantabile to show off to good advantage the voice and delivery of the singer; in da capo the artist can then display her art in embellishing variations.

II. Then there must be an allegro aria with brilliant passages, a gallant aria, a duet for first male singer and prima donna.

III. In these pieces the big forms of measure must be used, so as to give pathos to the tragedy.

IV. The smaller forms of time, such as two-four and three-eight, are for the secondary roles, and for these a tempo minuetto may be written.

V. There must be the necessary changes of time, but minor keys must be avoided in the theatre because they are too mournful.

VI. The instrumental accompaniments must be simple and clear.

These restrictions may have seemed very sensible and necessary in their day, but to lay them down for any specific program is ridiculous in the extreme. Far better to follow the play of the crazy Ludwig, who gave Wagner a rein far freer than that ever enjoyed by any court composer.

Rhythmless Pupils

THE percentage of those who are actually "tone-deaf" (unable to distinguish pitch) is very small, although there are all sorts of gradations in acuteness of hearing, and there are some who could never learn to sing in tune or play the violin in tune, who nevertheless succeed in becoming fairly good, though never really fine, pianists or organists. Less attention has been paid to the existence of *rhythm-deaf* persons. The writer himself has never met with any person *absolutely* devoid of all sense of rhythm; there are some who come perilously near it, and who, if one has them as pupils, need special and patient help in this line. He has in mind one, a fairly bright girl of fifteen, who could not distinguish between 4/4

and 3/4. A rhythm like 2/4, even after repeated explanation and repeated example, would be rendered simply as

Apparently a hopeless case; yet, by intensive study of rhythm, tapping various rhythmic forms on a tabletop with the butt end of a pencil; later, on a single key of the piano; last of all, applying them to a melody with or without chords, this sub-normal characteristic was at last brought right.

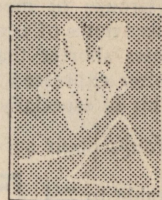
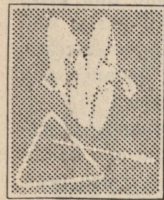
At one time it seemed to the writer that practice in *dancing* might serve as an aid in this matter, but on conversing with dancing-masters, he found that they met with the same problem, occasionally, and were even more at a loss how to solve it. One of them gave an amusing account of a young man in his classes who was exceedingly attentive and anxious to learn, and indeed acquired the "steps" of various dances letter-perfect, but never would move in time with the music. At last he decided to give him a little extra private instruction, gratis, in an effort to overcome this fault. Keeping him after the class had been excused, he had him stand near the piano, and (the pianist playing very, very slowly) made him go through the proper motion at the striking of the bass, and at each chord of the after-beats. After a few minutes of this practice, the young man stopped and exclaimed: "I see now—you want me to step right along the way the music goes, don't you?" "Why, yes," said the dancing-master: "what else did you suppose we have an orchestra for?" "I never knew until now," said the pupil, in perfect seriousness. "I thought it was just to make it more agreeable for us!"

The moral of this is that teachers should not take too much for granted, as regards the pupil's previous knowledge.


Stems, Tails and Hooks

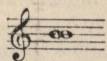
A Lesson in Exact Notation

By ORLANDO A. MANSFIELD, Mus.Doc.

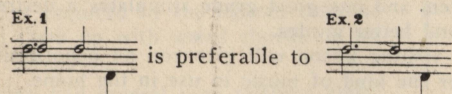


AMONGST the many peculiarities of modern musical notation one fact of more than ordinary interest is that notes are shortened rather than lengthened in value, by alterations to their appearance or by additions to their form. Thus the attachment of a stem converts the whole note into a half note; the filling in of its head changes the half note into a quarter; while the addition of one or more tails reduces the quarter note to an 8th, a 16th, or even a 32nd. In the Dark Ages such things as stems, tails, and hooks were practically unknown in the sense in which we now understand them, or in the manner in which we use them at present. The *brevis* and *semibrevis* were virtually innocent of stems although the *maxima* and *longa*—huge oblong notes—had stems generally on the right hand side. A stem affixed to a white note was occasionally employed in the 14th century to represent variation in pitch to the extent of a semitone. During the same period the position of the stem, up or down, affected the *value* of the note. And while both these anomalies were of very short duration, and of equally limited application, the question of upward or downward stems is still a *pons asinorum* to many a young student, as is also the length to which each stem should be allowed to run. The latter and lesser important point is soon determined, since stems should increase in length in proportion to the number of tails the note requires or possesses, *e. g.*, a 32nd note should have a much longer stem than an 8th note, and so on, *pro rata*. "Sprawling stems," say the late Mr. Clement Antrobus Harris, show "the ill-equipped writer."

But the question of stem direction is not so easily settled. In the writing of more than one part on a single staff, the stems of the notes forming the upper part or parts are turned upwards, and those of the lower part or parts, downwards. This in all cases in which it is essential or desirable that the progression of the parts should be clearly shown; and in accordance with this ruling most hymn tunes and other compositions in "short score" are usually written. A sound produced simultaneously by two or more voices or instruments,—technically known as a unison,—should be written with a double stem,  but in the case of two or more whole notes in unison, the note-heads should be linked together, *e. g.*,



As a general rule simple and dotted notes, indicating unisons of different lengths, should not be placed upon the same stem. Thus



the latter being liable to serious misconception.

When only one part is written on a staff, were all the stems turned in the same direction, the musical manuscript, engraving, or printing, would have an ungainly or ill-balanced appearance. To obviate this we apply the simple rule that, with some exceptions to be noticed presently, the stems of notes above the 3rd line of the staff should be turned downwards (*a*), and the stems of notes below the 3rd line upwards (*b*), a note on the 3rd line being turned either up or down according to the connection (*c*). Thus, at (*d*) the context consists of notes above the 3rd line, consequently the note on that line has its stem turned downwards. At (*e*) the reverse is shown. When, however, the context consists of notes above and below the 3rd line the note on that line has its stem turned in the same direction as that of its predecessor if on an unaccented beat (*f*), but in the direction of its successor if on an accented beat (*a*). Thus the change of stems is made to occur upon an accented beat.



In the case of music for keyboard instruments, double stops and chords for stringed instruments, and in any case in which it is not necessary or imperative to so clearly indicate the part progression, if the notes of the chord are all above the 3rd line the stem is turned down;



if all below the 3rd line, the stem is turned up; and if some be below and some above, the stem is turned in the direction proper to the note furthest from the 3rd line. Thus, in the chord



G is further from the 3rd line than E, consequently the stem is turned in the direction proper to G, *i. e.*, downwards. The same rule applies to double notes and to 8ves; *e. g.*,



has its stem turned in the direction proper to E, that being the note of the chord furthest from the 3rd line:



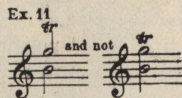
has its stem turned in the direction proper to lower E, while



has its stem turned in the direction proper to lower E. In combinations of struck and tied notes, double stems are preferable to single, *e. g.*,



and when in a chord or double notes, one note is ornamented this note should have a separate stem, *e. g.*,






which might mean a double shake.



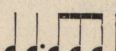
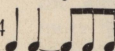
When, as frequently occurs in music for keyboard instruments, the parts for the two hands are written on the same staff, it is usual and desirable to turn upwards the stems of notes intended to be played by the right hand, and downwards the stems of those intended to be played by the left hand, *e. g.*,

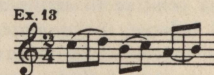


Here, perhaps, it may be well to remark that upward stems are written on the right hand side of a note or chord, but downward stems on the left hand side. But tails are always written on the right hand side of the

stem, *e. g.*,  and , except when a longer and a shorter note are joined with a hook, *e. g.*, . Here the last note has its tail to the left.

It is to John Playford (1613-1693) the good old English "stationer, bookseller, musicseller, and publisher," that we are indebted for the application to printed music of the hook or thick stem or beam, drawn across the stems of consecutive 8ths or shorter notes which, formerly, except in some few specimens of engraved music, had always appeared, whatever their number, with separate stems. The grouped or hooked notes Playford described in an edition of his "Breefe Introduction to the Skill of Musick for Song and Viall," published in 1660, as "Tyed together by a long stroke on the Top of their Tails." Playford's application of his new idea was anything but uniform; and it was not until the 15th edition of his work, published in 1703, that he consistently employed grouping on the modern system, a process which he quaintly described as "Corrected and done on the New Ty'd Note." The practice of the English printer was quickly followed by his fellow-craftsmen in Holland, France, and Germany. But in Italy grouping made somewhat slower progress, a fine edition of Marcello's *Psalms*, published at Venice in 1724, being "printed after the old manner." The "new ty'd note," however, had come to stay, and by the middle of the 18th century its employment was practically universal.

In the overwhelming majority of cases, notes must be grouped in accordance with the rhythm of the measure, and in such a manner as to show, and plainly show, the beats. Thus $3/4$  would be incorrect, being the grouping for $6/8$ time, and should be written $3/4$ . Nor would the grouping first shown be any better in common time, since $4/4$  would be dotting a weaker accented over a stronger accent. A preferable way of writing the passage would, therefore be $4/4$ . Sometimes a grouping across the accent is employed in order to draw attention to some very marked effect of rhythm or cross accent, or some especially prominent feature of the phrasing, *e. g.*,

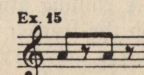


Occasionally and, in our opinion, somewhat inadvisedly, grouping is made to show a change of harmony rather than of rhythm, especially in the case of repeated notes or chords. Here is an interesting example from Sullivan's "Orpheus with his lute:"—

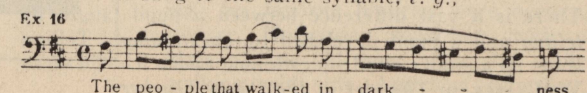


This point, however, is one which concerns the student of composition more closely than the student of musical notation.

In order to preserve rhythmic grouping hooks are often extended so as to include both notes and rests, *e. g.*,





But in vocal music the hooks are not only used to denote the rhythm, but also to show the number of notes to be sung to the same syllable, *e. g.*,

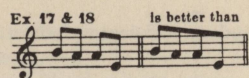


The peo - ple that walk-ed in dark - - - - - ness

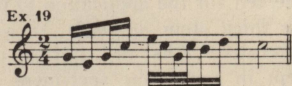
From the foregoing remarks and illustrations it will at once be seen that while short notes forming a single beat are usually grouped together under one hook, the grouping is often extended so as to cover two or more beats, especially if, as in the last measure of the preceding example, such beats form half a measure.

Groups of more than two notes, or of more than three notes of equal value, especially when consisting of notes shorter than 8th notes, are, in many instances, better expressed by being split up into shorter groups. This is especially the case when regular and irregular

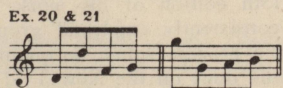
groups occur successively. Thus 2/4  preferable to 2/4 . A repeated note is often an indication of the best place for group division, *e. g.*,



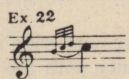
Then when 16ths and shorter notes are grouped, the outer hook runs on to the half measure, the inner hook, or hooks being broken at each beat, *e. g.*,



In regard to stem direction, grouped notes follow the rules laid down for single notes. But if, in a single part, a group of hooked notes includes some above and some below the 3rd line, the stems, as in the case of chords, should be turned in the direction of the note furthest from the 3rd line, *e. g.*,



in which lower D and upper G are respectively the governing notes. To this excellent rule there are, however, two important exceptions. The first is the case of grace notes which are, or should be, invariably stemmed upwards, *e. g.*,



Then, in the case of keyboard music, when notes of a middle group skip widely, and are intended to be taken by different hands, the higher notes are written for the upper staff and the lower notes on the lower staff, the hook between them being placed between the two staves, *e. g.*,



This figure is a very common one in song accompaniments and pianoforte music.

Many other rules relative to stems and hooks might be given, but we believe those stated cover all the ground likely to be traversed by the average theoretical student. The observance of these recommendations is more than desirable: it is imperative if the music written is to be legible, or if the music written, printed, or engraved, is to exhibit that combination of artistic elegance and technical accuracy which is always characteristic of the best examples of any department of the delineatory arts. In musical notation and penmanship it is well to remember the advice of Young in his "Love of Fame," and to

"Think nought a trifle though it small appear;
Small sands the mountains, moments make the year."

Developing the Pupil

THE best points in a pupil, as in a plant, develop and expand by warmth. A chilling atmosphere is fatal.

From the first lesson the teacher must make it quite clear that the pupil's ideas on everything are welcome; no teacher can build up properly unless he starts from the level of the pupil's point of view.

To get to know what the pupil thinks, however mistaken his idea may be, is a start in the right direction. There is a vast difference between a pupil taught by telling and a pupil developed by questioning. Telling shuts up a pupil's mind; questioning opens it.—CHARLES W. PEARCE, in *The Art of the Piano Teacher*.

Cultivating a Perfect Staccato Touch

By Mrs. Noah Brandt

NOTHING is quite so delightful to the ear as a perfect staccato touch. To attain it in all its clear, crisp beauty, practice incessantly for a pure legato, as the same depth, strength and elasticity is requisite for both touches. The staccato is so generally misunderstood that it is usually performed in a haphazard way, with a "jerky," upward movement on the surface of the keys, as the general impression is prevalent that it is merely necessary to produce a short effect. Equality is as necessary in staccato as legato playing; the finger must press to the full depth of the key, and straight lines in scales, chords and arpeggios be as rigidly observed as in the latter. For finger staccato, place the finger to be used directly above the key, separating it from the others, and without preparation drop to the full depth of the key, rebounding to its original position. The movement is instantaneous, being so rapid as to be almost imperceptible. Even the wrist is immovable, as the hands are too close to the keys to allow of any wrist motion. After training, the fingers move with great speed and lightness, as the pressure and correct attack produce a perfect result.

For staccato chords and octaves (especially rapid passages in quick succession), the finger staccato is often in use, but generally in conjunction with the wrist. In any case, the latter is always light and unrestricted, as the slightest stiffness impedes the performance. When *sforzando* is marked, a greater pressure from the triceps will bring the sharp, crisp staccato for the desired effect.

A very efficacious method for gaining strength in the wrist is to close the hand, place it directly over the chord or octave to be struck, and without previous preparation take direct aim, rebounding to its original position with closed hands.

Never approach a staccato chord when moving from one to another, as it requires an extra motion, which interferes with the rapidity. One direct aim is sufficient, and when brought again to its original position, aim again, but do not approach or feel for the chord, as it produces uncertainty and nervousness. Preparation involves so much time that virtuosity is greatly retarded, and neither chords nor octaves are ever executed with any degree of certainty. Aiming direct produces absolute security, and precludes any possibility of striking a wrong note, or interval, even with closed eyes, as the fingers become so sensitized and the attack so secure.

The triceps muscles are in constant use when playing the staccato. With the correct attack and all other rules in use for the legato, a rich, round and crisp staccato will ultimately be acquired. All scales and arpeggios should be practiced with the finger staccato, and the chords in all forms from a short distance, and also from a great height above the keyboard.

In dramatic works, where great resonance is required, chords must be trained to fall from any height without hesitation, never once striking a false note. Always practice aiming direct, and perfection will be easily attained. At the outset you may miss again and again, but with patience, the principle being perfect, the result will be equally so. In performing Kullak's *Octaves* (Book 2), place the hand naturally inside the keyboard, relaxing the fingers and wrist. If the latter has been strengthened by the slow, regular strokes from a great height, it will respond with tremendous speed and lightness, even though at first the endurance will not be so great.

Endurance comes with practice, but at the outset play only a short time, as, even with its correct use, the strength and endurance must be gradually attained. The hand and wrist are very precious to the pianist, and over-straining must be avoided. Hands and wrists can be irreparably ruined by stiff, injudicious practice, but as this contingency arises only when muscles are over-taxed or misused, firm adherence to a thoroughly modern system is all that is necessary. When selecting an instrument for public use, take only one with a large, resonant tone and light repeating action. If the pressure is heavier than the one to which you are accustomed, it is impossible to do justice to the performance, as pressure playing is vastly different from the light, frivolous surface playing so much in use. If every note is pressed to the full depth of the key, the muscles are taxed their full capacity, and even the slightest unaccustomed weight means an added endurance. If, however, you have had an opportunity to use the instrument, and understand it thoroughly, it is a different matter, as the muscles will then respond to a heavier weight. In order to do yourself justice, the chair must be a certain height, an ordinary dining-room chair being about right for an adult from five to five and a half feet. Every detail is of the utmost importance when the ideals are high and great artistry the goal in view.

The Value of Visiting Lessons

By Ethel Van Sickle

OCCASIONALLY a music lesson and visit may be combined to good effect. Give lessons at the home of each pupil about twice a year. This will involve only a little extra work if you make one or two calls a week.

On one such visit I found that the mother was nagging L— to practice more than was really profitable for a very young beginner. During the lesson the family sat in the next room and discussed the child disparagingly until she began to cry. I closed the door and told stories until she felt better. After the lesson L— and I agreed that she would practice each part of her work a certain number of times. That relieved the mother of responsibility, and put the child on her honor. Incidentally the lessons improved, and after a year's time I still use the plan.

One boy became tired in about twenty minutes, and I found that he was sitting on a bench perhaps three inches too high. A chair of the correct height changed practice from a bore to a pleasure.

A—, a very bright and studious piano pupil, persistently held her violin too low, and as a result dropped her wrist into bad position. A visit revealed the cause: her music rack was too low and in order to see the notes she was forced to lower the violin, throwing her work all out of position.

Several small children had the seat at the piano at the correct height, but allowed their feet to dangle unsupported. A few words to the mother usually changed this condition. To swing one's feet is tiresome, and will eventually lead to spinal troubles.

Pianos were sometimes placed in a bad light, either for daytime or night work. Most folks are willing to change any condition working against their children if they are able. All that is needed, usually, is a suggestion from some one trained to see such things.

Sometimes a visit will reveal the fact that some other member of the family plays some instrument, or sings. Your pupil may be interested in playing accompaniments, or a trio, or even a quartette might be arranged. Perhaps the mother or a near neighbor will play duets if encouraged.

Do your pupils really use their notebooks? I have always carefully written out the lesson assignment, with comments on the manner in which the work must be done, together with criticisms of the lesson just played. A written word of commendation is not easily forgotten, and one good grade stimulates a desire for other and better grades.

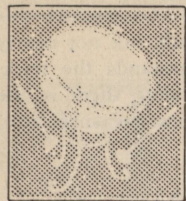
This visiting lesson will give you an opportunity to discover the kind of music in use in the home.

Ask your pupils to subscribe for a good musical magazine. It makes for broader musical interest, and gives a choice of different styles of music. Pupils usually are forced to play the music which their teacher prefers. Such music may not interest them, or be the kind they really can play best. After all, a pupil's taste is not necessarily bad because it is not your taste.

Each week I select an article from my chosen magazine for each pupil to read. Next lesson I ask questions, and explain the difficult points. Of course I choose carefully the articles which are intelligible for each pupil. The pupil does not receive all the benefit from this plan, I find.

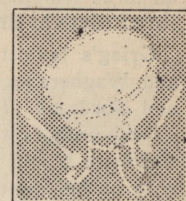
Every lesson contains some work in sight-reading. This is more interesting if new material is used than if the music is "stuff that has been lying 'round for years." The musical magazine is a distinct help here, and also in weaning a pupil away from cheap, trashy music.

Try a few visiting lessons and "see what you can see."



High Lights in the Life of Grieg

Interesting Phases in the Career of the Great Norwegian Master



Grieg's great-grandfather, Alexander Greig (for so the name was originally spelled) emigrated from Scotland to Norway in the troublous times following the defeat of the Scotch in the battle of Culloden, in 1745. Thus Norway owes her greatest composer to Scotland.

Grieg's father, Alexander Grieg, was a lover of music; but his taste was rather for the mild and conventional, not for such as his son Edvard liked and wrote. This same diversity of taste appeared in their love of landscape; when on walks together, the father admired fertile fields and tranquil lakes; the son, towering precipices and raging torrents.

Grieg's mother, whose maiden name was Gesine Hagerup, was a highly talented musician, educated in Hamburg and in London, and, in spite of her family cares, continued to appear in public occasionally as a concert pianist. She began young Edvard's lessons at the age of six years, and he could have had no better teacher.

Grieg had one brother and three sisters. His brother John, though he became a merchant, was a talented violoncellist, and Edvard dedicated to him his great sonata for violoncello and piano.

Grieg was not fond of school, when a boy, and was ingenious in devising excuses for being late; on one occasion he stood under a dripping roof until his clothes were soaked through, so that the teacher might be obliged to send him home. Even when he was grown up, he looked back at his school life with no pleasant memory.

Grieg received his first impetus toward a musical career through personal acquaintance with the great Norwegian violinist, Ole Bull, who had returned from his journeys in America. He was also born at Bergen, in Norway, but thirty-three years before Grieg.

Grieg played some of his youthful compositions to Ole Bull, and the latter, discerning his great talents, talked seriously with Edvard's parents, who decided to take Ole Bull's advice and sent the boy to Leipsic.

Grieg said that when he went to Leipsic he was like "a parcel stuffed with dreams." He was very home-sick, but felt "sure that in three years he would go back home a wizard-master in the kingdom of sounds."

Grieg's favorite teachers were Moscheles, in piano playing, and Moritz Hauptmann, in composition. He proved rather a trying pupil to Richter and to Papperitz, his harmony teachers, as instead of working the exercises in the manner required by the figured bass, he filled them up with weird chords of his own invention.

Grieg had several very talented classmates, among others Arthur Sullivan (known in later years as the composer of *The Mikado* and *Pinafore*). Sullivan was a hard-working, conscientious student, obediently performing every task set him, and it gradually dawned on Grieg's mind that if he wished to succeed he must be ready to do the same. He set himself to work day and night, scarcely allowing himself time to eat and sleep, and the result was a complete collapse. His illness culminated in a case of pleurisy so severe that his health was seriously impaired all his life.

Grieg went to live in Copenhagen, and came under the influence of the older composer, Gade, who urged him to write a symphony.

Grieg, fired with new ambition, endeavored to act on this advice, but the

work was never completed. The second and third movements, however, are now accessible in print as Op. 14, *Two Symphonic Pieces* for piano, four hands.

Grieg became convinced that the North was entitled to a language of its own, musically speaking, and that he would make no effort to conform himself to classical forms and traditions. The Norwegian poet, Nordraak, had a great influence on him in this decision.

Grieg, when at home on a visit, often enjoyed the society of Ole Bull, and with the assistance of brother John and his violoncello, they enjoyed trio-playing. Ole Bull and young Grieg also played Mozart's violin and piano sonatas together, and together they took long tramps over the mountains.

Grieg's first violin sonata pleased Gade immensely; his second one he criticised as being "too Norwegian," but this was exactly what Grieg was striving for.

Grieg composed an overture *In Autumn* which Gade did not care for, at first sight, and told the young composer to go home and write something better, but afterwards the same piece took the first prize at a competition in Stockholm, where Gade was one of the judges.

Grieg's song, *I love thee*, one of the most impassioned and popular of all love songs, was dedicated to his cousin Nina Hagerup, to whom he had just become engaged and whom he married three years after.

Grieg's prospective mother-in-law had no very high opinion of him. "He is a nobody," she said to a friend; "he has nothing, and he writes music that nobody cares to listen to." The singer Sternberg, however, advised her to wait and see—that Grieg would become famous.

Grieg gave a concert in Christiania in 1866, entirely made up of Norwegian music. It was a great success, and the Philharmonic society appointed him conductor. He remained for eight years, and was in great demand as a teacher. Among his intimate friends was Björnson, the famous poet and dramatist.

Grieg's *Sonata in F* for violin and piano attracted the attention of Liszt, and excited his admiration to such an extent that he sought Grieg's acquaintance and commended him most highly, both in private and public, which induced the Norwegian Government to grant Grieg a sum of money. He made a journey to Rome, where he met Liszt again.

Grieg returned from Rome and took up his residence in Christiania again, founding a "Musical Society." He now had another intimate friend in the person of Svendsen, who, likewise, was a distinguished Norwegian composer.

Grieg and Svendsen were honored and aided by Norway at the same time and in the same way, an annuity of about \$500 being granted for life, to each. Gade had, many years previous, received similar recognition from the Danish Government, the rulers of Scandinavia having set a noble example to other countries by their treatment of native men of genius.

Grieg now received an invitation from the great dramatist, Ibsen, to compose music for a theatrical production of *Peer Gynt*. This music is counted among Grieg's masterpieces.

Grieg could not compose if anyone was watching him. He had a little hut built for himself in a picturesque place among the mountains, but it proved to be too near the road and not secure from interruptions.

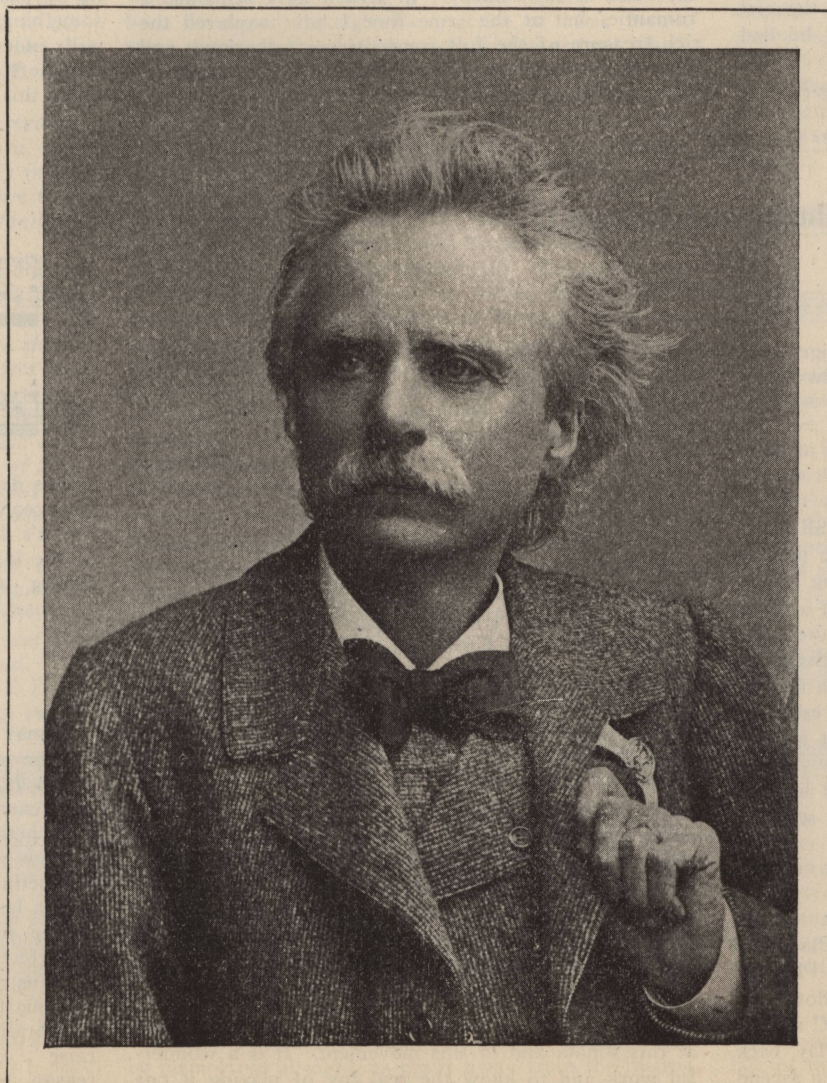
Norwegian peasants gladly held a "moving bee," and transported it to a more secluded spot. Grieg furnished them with cakes and drinks, and when the cottage and the piano were both successfully moved, sat down and played a *Halling* (a national dance) while some danced and others merrily threw pine cones at each other. Afterward he improvised weird and beautiful music while they listened. Some years later he built the elegant villa Todlhaugen, in a still more beautiful and inaccessible spot, but took his little cabin there to use as a studio.

Grieg was short and frail looking, his back somewhat bent, his hands thin and bloodless yet strong. His face was that of a thinker, a genius. His eyes were keen and blue, his hair long, straight and almost white, brushed over backwards like Liszt's. He suffered much from asthma.

Grieg and his wife were a very well-mated and congenial couple. They had one child only, who died in infancy. She sang his songs most beautifully, although in the latter part of her life she no longer sang in public, as her voice was not strong. Her sister also lived with them for some years, and was much beloved by both.

Grieg was a very lively comrade when in good company; fond of cards, especially whist, and liked to hear and tell a good square jest, but after all the keynote of his character seemed to be a gentle, melancholy resignation, and he soon relapsed into this mood when alone.

Grieg was rather fond of dainty eating; his favorite luxuries were oysters, caviare, Norwegian snow-hen, with a glass of fine old wine. One day while walking with the American composer,



GRIEG

Mr. Frank Van der Stucken, he surprised the latter by stopping in front of an attractive delicatessen shop window, and going into raptures over the display: "What an ideal symphony! How perfect in all its details, in form, contents and instrumentation!"

Grieg's favorite composers were Chopin, Schumann and Wagner, together with his countrymen, Svendsen and Nordraak. In literature his taste was for the best French authors, though the works of Ibsen and Björnson were highly prized by him and had a great influence on his career.

Grieg was once presented with an "order" by the reigning Duke of one of the smaller states of Germany. Being taken by surprise, all he could think of was to thrust it into his hip pocket and say, "thank you." The duchess, who was present, saved the somewhat awkward situation with great tact. "My dear Mr. Grieg," said she, "let me take it and show you how it should be worn," and fastened the decoration with her own hands upon the lapel of his coat.

Grieg's favorites among his own compositions were the *Second Sonata for Violin and Piano*. (Op. 13), and the *Ballade in G minor, for Piano Solo*.

Grieg once went fishing with his friend Frantz Beyer. After a while a musical theme came suddenly into his head, and he jotted it down on a small piece of paper, laying it on a bench at his side. Unobserved by Grieg, a puff of wind carried it into the water, whence it was rescued by Beyer, who read it, put it in his pocket, and then whistled the air. Grieg turned like a flash and said: "What was that?" Beyer answered nonchalantly, "only an idea I just got," whereupon Grieg retorted, "The devil you say! I just got that same idea myself!"

Grieg was granted the degree of Doctor of Music by the University of Cambridge, in company with Tschaiowsky, Saint-Saëns, Max Bruch and Boïto. Two years later Oxford also bestowed the same honor upon him.

Grieg disliked making many new acquaintances, but became warmly attached to those who proved congenial.

Grieg became interested in a hitherto unfamiliar old folk-song which he heard a dairy-maid sing while milking a cow. He laid a piece of music-paper against the cow's side, and wrote down the notes while the girl sang and milked. He told his friend Beyer he had a new song, "fresh from the cow."

Grieg, at the age of sixty, wrote to a younger man:

"Yes, at your age it is ever 'hurrah, vivat, etc.' At my age we say, 'sempre diminuendo.' And I can tell you that it is not easy to make a beautiful *diminuendo*. You will find this out for yourself some day."

Grieg received flattering offers to visit America and make a concert tour, but the state of his health compelled him to refuse. His manner of refusing, when he wished to put a final quietus to the matter, was to name terms so high that they could not be accepted.

Grieg received a three-weeks' visit from Percy Grainger, not long before his last illness, and highly commended Grainger's playing of the *Norwegian Dances*. He insisted on taking his visitor mountain climbing, although so feeble that he could scarcely breathe when he walked. He became depressed in spirit, and predicted that he would never get up there again. This prophecy proved only too true. He was soon obliged to go to the hospital, and on September 3, 1907, Norway's greatest composer passed away.

Grieg's burial place is as romantic, as Norwegian, as his music. Projecting into the fjord there is a steep cliff visible from Trolldhaugen. Half way up is a natural grotto at a point where it can be reached by water only. In this grotto, selected by himself for this purpose, his ashes were deposited some weeks after his cremation. The grotto was then closed for all time, and a stone slab, with the simple inscription, "Edvard Grieg," placed to mark the spot. There he had wished to lie, and there he lies.

Grieg's American biographer, Henry T. Finck, whose delightful little book *Grieg and His Music* has been widely read, says of him: "Grieg's music is as fresh and inspiring as on the day when it was composed; most of it is music of the future. It is only recently that what Mr. Huneker has so happily called the Greater Chopin has come into vogue. The day will come when the Greater Grieg will also be revealed to the public. The time is ripe for him."

Grieg's musical ideal, as he himself put it into words, was this:

"Artists like Bach and Beethoven have raised temples and churches on the heights. I have tried, as Ibsen says in one of his plays, to build homes for human beings, in which they shall be happy and comfortable. In other words, I have noted down the popular music of my country. In style I have remained a 'romantic,' but at the same time I have explored the rich treasure of the folk-songs of my fatherland, and from these manifestations of the Norwegian genius I have tried to create a national art."

The Thumb and Its Agility

By Harold Hubbs

THE common figurative expression, "My fingers are all thumbs" is usually uttered without thought of its hidden "slam" on that somewhat awkward member of the hand.

As a matter of fact the hand when taken as a medium of pianistic expression would suffer more from the loss of the thumb than from the loss of any two of the other fingers. For instance the effect on all kinds of chord playing would be appalling. Octave playing would be out of the question. Scale playing would be paralyzed, at least temporarily. The playing of wide intervals would be reduced almost half, since the average hand can, by using the thumb, play tenths more readily than major sixths with second and fifth fingers.

In piano playing the thumb is dearer than eyesight. If yours refuse to do their work efficiently it is your fault.

The thumb being so unlike the fingers and because of its peculiar functions needs special and separate training.

How often do we find scales and arpeggios crippled by the tardiness of the thumb.

What the thumb needs is *individual dexterity*. Let us get to the piano and try these exercises. Place the left hand at "C-E-G" just below middle C. Play C and E simultaneously with 5th and 3d, then follow with G played by thumb, again play the major 3d C and E, this time followed by "A" with thumb. Play back and forth in this manner allowing the thumb to ascend the scale to middle C and back. Keep the wrist

turned out; not in, and do not allow the hand to rock. Keep the thumb curved and raise it each time till it appears above the hand so as to get more power. Strike hard! But do not allow the thumb to *steal* from the arm. Practice slowly. Keep the hand quiet and allow it to relax frequently. Repeat this exercise in other keys and also with the right hand.

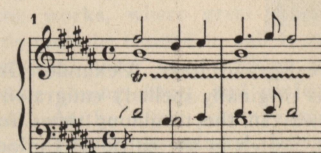
A still better exercise is as follows: Place left hand at C E G (as above) strike G with thumb; follow by E with 3d. Then put thumb under on C, without shifting the hand strike E again with 3d and bring thumb back to G. Go back and forth in this manner allowing the thumb to *descend* the scale *under the hand* to C and back. Use E as the pivot-key played by either 3d or 2d. Practice slowly at first, but afterward with increasing speed. Repeat in different keys and use a similar exercise for right hand.

To make this matter more interesting as well as more convincing here is a special example in a great classic that ought to be an incentive. I know of no instance where neat and rapid thumb work is so imperative as is found in the *Prestissimo* movement of Beethoven's *Sonata Op. 2, No. 1*. Have you ever tried to play this and wondered what was the matter? Then try again and watch the thumbs.

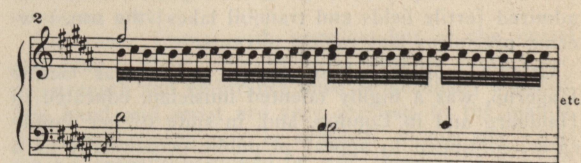
It is said that Anton Rubinstein was especially fond of this sonata and of this movement. It is a wonderful work and to know the real joy of playing it one must have nimble and self-reliant thumbs.

The Accompanied Trill

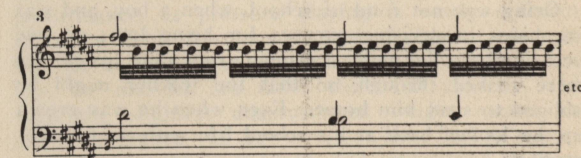
ONE of the most brilliant *bravours* effects of advanced piano playing is the sustained trill accompanied by melody-notes in the same hand. To execute this in a masterly manner is indeed difficult, but not nearly so difficult as it looks, if one understands the trick. In the early editions of Cramer's *Etudes*, there is one devoted to this particular point; the first measures read as follows:



Nine out of ten pupils, unless otherwise instructed, would play it in this way, which is perfectly correct from a theoretical standpoint, but technically impracticable and ineffective.



The true secret of execution is to make what is called a *false trill*—that is, to leave out one trill-note each time you strike a melody-note, as shown in Ex. 3, which is taken from Cramer's *Fifty Selected Studies* as edited by H. von Bülow.



A false trill, well executed, is so effective as actually to deceive the ear: a fact well understood by cornet and flute virtuosos, who occasionally astonish the public by producing from their single-voiced instruments, something that sounds like a simultaneous melody and trill; indeed, it is often written as such, and the execution left to the ingenuity of the performer. We quote this as a fact instructive for pianists to consider.



This device may be applied, with excellent results, to the accompanied-trill passages in the *Rondo* of Beethoven's *Waldstein Sonata*, *Op. 53*, the *Variation VI* of the last movement of the *Sonata*, *Op. 109*, and the closing page of the *Sonata*, *Op. 111*, by the same composer.

Doing and Teaching

It may seem to many that every perfect singer must also be a perfect instructor, but it is not so; for his qualifications (though never so great) are insufficient, if he cannot communicate his sentiments with ease, and in a method adapted to the ability of the pupil; if he has not some notion of composition, and a manner of instructing which may seem rather an entertainment than a lesson; with the happy talent to show the ability of the singer to the best advantage, and conceal his imperfections; which are the principal and most necessary instructions.

A master that is possessed of the above-mentioned qualifications is capable of teaching; with them he will raise a desire to study; will correct errors with a reason; and by examples incite a taste to imitate him.—Tosi, in *Observations on Florid Song*, 1743.

How to Read at Sight and Memorize at the Same Time

By ELLEN AMEY

A Practical Plan Which Should be of Much Aid to Self-help Students

An Editorial Note

Look at a page of Hebrew or Sanscrit; assuming that you are ignorant of these languages, you will not find a single mark upon the page that would give you a clew to the thought buried away in the letter signs.

At the end of a few months study, with someone who knows these languages, you will be able to make deeper and deeper excursions into the pages every day.

There is an analogous condition in music: there are certain things which you must know and be able to recognize if you hope to make rapid progress in any direction.

The monumental stupidity of some people is due to two things:

1. Ignorance and inexperience.

2. Failure to use all of one's mind to grasp the main points quickly.

Ignorance and inexperience can be corrected by patient, persistent work. Failure to grasp things quickly can only be corrected by force of will-power and concentration. Some music students go about their work as though every step were entirely new. As a matter of fact, much of the ground that we are continually going over in music is old ground that has already been covered. Some students never seem to realize this; every exercise and every piece to them is an entirely new piece, every page like a fresh page of Sanskrit to be deciphered.

Most students are far cleverer than they even dream; if they would only see through things quickly their progress would be quicker. If one says the word "CORRESPOND," for instance, and can say it distinctly and understandingly, there is no reason why the word "CORRESPONDINGLY" should baffle the reader.

In music, however, there are thousands of students who never seem to realize that a common chord, once played in one piece, is no more difficult to play in another piece; a rhythm once learned does not have to be relearned. Make use of this—you do it constantly in reading—why not in music?

There are certain things that every ambitious student should take a pride in mastering thoroughly. They are:

A. All the tonalities; that is, the Keys. These should be learned thoroughly through tonality exercises and drill in scale playing. It always pays to do this right.

B. All the Common Chords, Dominant Seventh Chords and Diminished Seventh Chords in all keys. One does not have to make an elaborate study of Harmony to get these. Any good book of Arpeggios will give the main facts, although the study of Harmony is always beneficial where possible.

C. The ability to see how melodic passages often seem to revolve around certain chords. Sometimes there may seem to be a note foreign to the chord, but frequently the backbone of the chord is perfectly obvious and only needs a little penetration to find. The opening notes of Chopin's posthumous *WALSE IN E MINOR* is an indication of this. The opening run is



nothing more than the minor chord on "E," with a few foreign tones, such as are called in Harmony "changing notes" or "passing notes." These foreign notes are marked in this example by parenthesis. Observe, by the way, that in this particular instance each of them is just a semi-tone below the harmony-note which follows. In learning, reading or memorizing such a passage as this it is sheer stupidity to learn it note for

note, or measure for measure. Grasp the thing as a whole; note the boundaries—that is, how the run begins and how it ends—these are notes of a chord, those are foreign notes, etc., etc. Then play it just as you would read this page—by word-groups, not by spelling out the letters.

Miss Amey has given some very illuminating examples of how this may be done. The following article is an extremely practical one for teachers to hand to pupils, with the recommendation that it be carefully read.—EDITOR OF THE ETUDE.

THE fact that the ability to memorize and to play at sight, as natural gifts, usually appear singly, sometimes gives credence to the erroneous conclusion that these two accomplishments are antipodal and that from their nature, their cultivation must necessarily lie in different directions. There is, however, no line of demarcation between the two in the essential preparation, for the same knowledge and the same essentials for technic are needed for both. The lack of preparation that is so often found is, in part, due to the fact that the student cannot be brought to realize sufficiently the necessity for adequate technic and the advantage of knowing thoroughly pure basic forms.

It is found that wherever there exists a strong desire for sight reading there is more or less antagonism to technical preparation, and any exactions for memorizing. But whether one plays from a sensation as in reading or from a mental image as in playing from memory, there is needed a reliable technic that has been developed through the practice of basic forms, since these are the nucleus or backbone around which are correlated the inventions of men. In the study and the practice of such forms the hand becomes accustomed to the reaches and skips found in music and can with definiteness prepare for them. It is not too much to say that an untrained hand and indifference to correct fingering will hinder both playing from memory and playing at sight. In a like degree a trained hand may be depended upon to assist by adjustment and its readiness to respond to a mental cue. The mechanism of technic is always bound to suffer if left to be developed through the emotions or through forms that excite feeling. The scientific or pure basic forms should be used for the development of all mechanism, and through their self-establishment one has the advantage of a mental training necessary in the application of knowledge of such material in both memorizing and sight reading.

The forms most often used are the major and minor triads and the dominant and diminished seventh chords. These chord forms should be self-established by building them by intervals, as well as through the more simple cumulative process of putting together scale degrees. With these forms thus known the student has at his command material in large units which requires only recognition.

Choosing from old favorites perhaps no example more clearly illustrates the advantage of recognizing a single chord than the C# major triad found at the end of the second part of Rubinstein's *Kamennoi-Ostrow*.



With attention to a detail or two the passage can be memorized at sight, as easily away from the instrument as before it, and it may be played at sight, just

as easily, by one who has developed the mechanism of technic through the study and practice of basic forms.



This extract taken from the Grieg *F Major Sonata* for violin and piano, is clear to the musician, but may require elucidation for the student who is not discerning. In the first four measures we find two chords, C and G major, the recognition of which may be forced upon one by a well-trained hand, though the eye may not see it and the ear may not hear it. In the last four measures we find the material to be C major triad. Of this passage in sixteenth notes the upper of each new chord position is an auxiliary note. The rhythm of six-eighth meter may not assist the hand in the playing of a single measure, but it should make clear the fact that the second measure is like the first played one octave higher.

The *A flat major Impromptu* by Chopin is full of intricacies that prove puzzling to the student, especially when memorizing it. In the first measure we find the motive in a clean-cut phrase which is repeated in the second measure.



The musician sees at a glance that the notes of this motive are woven about the chord on the tonic or key-note for the first half of the measure (that is A flat, C and E flat) and the dominant seventh (that is a chord of four notes founded on the fifth of the scale E flat, G, B flat and D flat) with its "ninth" (that is the note F) for the last half. Through the association of these two chords this material should become ineffaceably fixed in the mind.

This passage



which is found later, usually gives trouble. Analyzed, it proves to be a descending passage of chords in sequence form, beginning each time on the second beat or quarter of the measure, and descending by half steps until four have been played. The hands are virtually placed to play the same notes one octave apart and start with the F flat major triad in second position, but the right hand is required to play an auxiliary note for the second eighth of the triplet, and this note is always found one half step below the following note, the last of the triplet. The left hand gives the key to the passage in the pure chord form.

The combination of invented forms found in the following extract, which is taken from a Mozart Sonata, will give less trouble in reading, and may be memorized at sight, if the two chords and their relationship are recognized and the particular arrangement of the parts of the chords are noted.



Any rhythmic difficulty found in these two measures,



taken from MacDowell's *Scotch Poem*, may be more easily overcome if the mind is clear on the material to be played, which fact should insure the readiness of the hand. In each measure we find a dominant seventh chord, followed by its natural resolution, C minor in the first measure and F minor in the second. The construction of this composition is most ingenious, but wonderfully simple. It may be read or memorized with little trouble, if the technic is adequate, but the student should look to the forms the material of which, for the most part, is purely basic, as is shown by one hand or the other.

In the Rachmaninoff *C sharp minor Prelude* we have an illustration of the advantage of knowing and recognizing the diminished seventh chord, of which the composer has made an extended use filling twelve measures of the middle part. It appears in the ninth, tenth and eleventh measures thus:



We find this chord in pure form on the first and third quarters of each measure. These six chords show two different forms, one of which resolves to F sharp minor and one to C sharp minor. While this passage is shown to descend, the chords are later found in an ascending passage of three changes, or three half measures, after which the form is solidified, and these same chords are carried in a descending passage, two octaves below starting point. The upper notes represent the degrees of the descending F sharp minor scale.



These twelve measures may be read and memorized through the two chord units of which they are made up.

The reading and assimilation of the material of this composition depends upon two factors: First, a knowledge of music which should embrace, at the least, the scale form and the chords, C sharp minor, E major and the G sharp minor, as well as the dominant seventh on G sharp, in addition to the diminished seventh chord. Second, the recognition of a sequence form such as is found at the half close of the first theme, where it is carried through two measures, as follows:



and later through one. When a return is made to the first theme, after the middle part, we find it again, but like the theme, treated with fuller harmony.

Rachmaninoff makes frequent use of this chord in his less-known compositions, *Humoresque* and his *Trio for piano, violin and violoncello*, "dedicated to a great artist." In *La Fileuse* by Raff we find three different elaborate treatments of this same chord.

In Lavalley's *Le Papillon* we find the chord thus:



Among compositions of easier grade we find it in *Pavon* by Sharpe in this form:



In Thoma's *Polish Dance* thus:



The importance of knowing the diminished seventh chord can be appreciated when it is found to be of frequent use by modern composers in music known in every musical household.

It may be supposed that every ambitious student anticipates pleasure in the fact that he may some day be able to play at any time and in any place, the compositions he has studied and to read at sight new compositions. Study should be a preparation for the consummation of this purpose which, in some degree, lies within the reach of all. The hope of these acquirements should not be left to rely too largely upon natural gifts which are often allowed to exclude in a like proportion the study upon which achievement should be based. Every student should acquaint himself with the pure basic forms through study and practice, for sooner or later he will feel the inescapable need of scientific knowledge.

In regard to memorizing, Elson says, "A good musician remembers the sequence of musical ideas and harmonies. He may often alter certain notes, but he will present the fundamental idea." In sight reading, also, a musician reads ideas, not notes alone, through harmonies and note and chord relationship. Through the recognition of basic material he is able to grasp and assimilate the invented forms in large units and in such a manner that their intelligible meaning is never interfered with by mere notes.

Second Nature in Music

Can any one say that a piece is learned until it becomes "second nature"? Certainly none of the great virtuosi would consider it learned. It is rumored that a great Polish pianist who always makes a practice of playing with his eyes shut, never thinks of putting a piece upon his programs until he has played it repeatedly for at least a year. Then he does not have to give the slightest thought to the mechanical side of the performance. For centuries the idea of practice until accomplishment becomes second nature has been known. Plutarch, Shakespeare and Montaigne make note of it. "Habit is second nature," says the last named writer, and all modern psychological investigations point to the need for the consideration of this great fact in all education.

An Interesting Suggestion for Advanced Pupils

GIVE the same piece—one which affords opportunity for individual treatment—to several pupils, all of whom are in advance of it *technically*. Let each of them have two or three weeks allowed for the purpose of preparing the piece *unaided*. Arrange for them to come on the same day and play it in succession, all being present. Then the teacher might give *his* rendering. An hour spent thus, with discussion, might do much to help in the unfolding of personality.—CHARLES W. PEARCE, in *The Art of the Piano Teacher*.

The Finishing Steps

ADVANCED pupils, no less than beginners, present their own peculiar problems, yet there has been but little discussion of them in print. The teacher's final duty to advanced pupils points in four leading directions:

1. To make a final and most serious effort to amend any faults or weaknesses that still exist.
2. To see that the pupil acquires a sufficient and well-chosen repertoire for future public performance.
3. To train the pupil in proper pedagogic methods, in case he is expecting to become a teacher.
4. In general, to lead the pupil to independent and resourceful habits of study.

Strengthening Weak Points

Any really competent teacher knows well what each pupil's weak points are. With one it may be in the matter of rhythm and time-keeping, with another tone, with another memorizing, with still another, sight reading. Whatever it may be, try most earnestly to help the pupil correct it before he leaves you. Often it is possible to arouse a spirit of conscientious effort at this stage which was lacking before. Review a few standard studies, such as Clementi or Czerny, and insist on their being played *strictly at metronome speed*—something which may have been impossible at their earlier study. This often reveals weak points.

A Practical Repertoire

Pupils often leave at the end of their course with either an absurdly small repertoire or one not suited to their future needs. There should be pieces of all styles represented, but chiefly of those styles in which the pupil most excels. The list should not be all classical or all modern; not all long, not all short. The custom of having each pupil prepare a graduation recital is an excellent one, but even one good recital program is not enough, all by itself. The pupil should be taught to judge of the probable tastes of his audience—not the same in every instance—and to choose tactfully just the thing which suits the occasion. He should be instructed in the various little points of etiquette in public appearance—how to enter and leave the stage, how to bow, etc.

Preparing to Teach

Some of the most successful musicians, in the long run, are those who have at the start enjoyed very few musical advantages, and are largely self-taught. Talent, coupled with determination, has accomplished wonders, and the few crudenesses and errors which were unavoidable in such a beginning have been at last amended by study under competent teachers years after the early beginning was made. One most serious drawback to this experience, however, is that a musician of the partly self-made type has usually no idea how to teach beginners, and will meet with disaster at first through not being versed in a properly graded course for the *average* pupil, and partly through expecting from everyone the same amount of zeal and application which was his own even in early years.

To such an one the teacher may be of great assistance by allowing him to be present and listen when he is giving lessons to beginners.

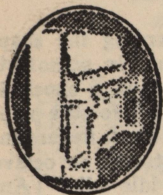
He should also, from time to time, give hints as to the selection of music for young pupils, the choice of different editions and the constantly growing list of new and helpful studies and pedagogic works.

Develop Self-Reliance in the Pupil

Every teacher knows how much detail work is necessary in giving a lesson to a beginner which is omitted in the case of a pupil even in the third or fourth grade. Following on in the same line, when a pupil is at last really growing into an able musician, a certain amount of independence should be not only allowed but encouraged. The perfect teacher is he who at length makes his own help unnecessary.

The advanced student should be led to realize that while there is no such thing as "finishing the study of music," there is such a thing as reaching the point where one may with profit direct his own study.

THE wonderful power of music to minister to the grief stricken has never been more closely observed than now. Music is one of our greatest treasures at this moment. Sophocles said: "If it were possible to heal sorrow by weeping and to raise the dead with tears, gold were less prized than grief." Music will do what gold cannot and it cannot be too highly prized in this time of national crisis.



The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.



Stiffness and Position

"1. Although playing some professionally, yet I am much troubled with stiffness in my fingers. I am employed in business during the day and do my playing in the evening, both practice and other playing. Can you suggest exercises or medical attention that would relieve the stiffness?"
 "2. Also at what height should a person sit upon a piano stool?"—A. K.

1. It is difficult to "serve God and Mammon," or, in other words, Art and Business. At the age of twenty this must be the cause of the stiff fingers. There are no special exercises that will affect the situation, except the general one of loose, freely moving fingers in everything you play. Stiffness is often caused by a cramped condition of the hand, which in many improperly trained players is purely unconscious and involuntary. Spend much time working for freedom. If you feel that the trouble is physical you might sleep with oiled gloves on your hands. I am afraid, however, that as long as your entire day must be given up to business, and both professional work and practice be done only in the evening, that you will have trouble. You need more time for practice.

2. A player should so regulate his piano stool that his forearm is on a level with the keyboard. The tendency of the elbow should be to lie a little lower rather than higher. If the arm inclines from the elbow to the keyboard a punching motion is very liable to result, downward from the hand, producing a hard tone. If the arm falls slightly lower a good tone may be produced from the grasping position of the hand, but the freest and least tiresome condition, in my opinion, is that which very nearly preserves the level between elbow and keys, although under no circumstances allowing it to be higher.

General Classes and Clubs

"I have a class of nearly fifty who are doing well, some having reached the fifth grade. My patrons now insist on my having classes in theory or harmony for the older ones, and kindergarten for the younger. I would appreciate suggestions for class work. I have in mind classes for the first grade, for the second, and more advanced for the third and later grades. I would like some suggestions as to material for work. Also as to club work which some of my patrons would like. Should such a meeting be held after the pupils' recitals, or on another day?"—M. R.

WHATEVER is done in class must be simple and practical, and not concern itself with matters that need individual consideration. The Kindergarten System by Batchelor and Landon will be most excellent for you in arranging a course of kindergarten work. In the advertising columns of THE ETUDE you will find from time to time announcements of other kindergarten methods, information in regard to which you can obtain by writing the various persons. Do not forget, as a few do, that the advertising pages contain much that will be of help and interest to you. It was Henry Ward Beecher who said that he gained as much information from advertisements in regard to important things that were being done in the world as in the reading columns. In bringing new and valuable helps to your attention it is really the most important part of a magazine. You may have seen articles in THE ETUDE from time to time on these and kindred subjects. From them you may infer that to lay out in the ROUND TABLE any detailed course of lessons for such a class would require the entire page for many months to come. The planning of lessons and programs for your kindergarten you will have to look after yourself, and arrange according to the necessities of each week.

Theory and harmony study may begin in the second grade, but inasmuch as none of your pupils have as yet had any such study, you will find that elementary work will at first apply equally to your most advanced students. Later you can have an elementary class for your beginners, and a more advanced one for those whom you have started on their work. You will find the following very valuable books from which to arrange work for such classes:

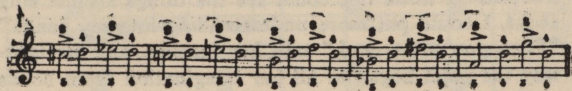
A Primer of Fact About Music, Evans; *Writing Book*, Marks; *The First Year in Theory*, O. R. Skinner; *The Standard History of Music*, Cooke; *Harmony Book for Beginners*, by P. W. Orem; *Pictures from the Lives of the Great Composers*, Tapper. Send to the publisher for lists of collateral material as your work advances.

In line with the information you give in your long letter, I should think, if possible, it would be wise to hold your club meeting on the same day as your pupils' recital, since most of your constituency drives in from the country. Make your pupils' recital short, say from two till three. They are always more successful when brief. Your club could then meet from 3.30 till 4.30, and thus give ample time for all to get home. Make your club organization devoid of red tape, but have a number of officers so as to make as many interested as possible by assigning them something to do. You can easily settle the problem of getting as many interested as possible by making a by-law to the effect that no one can hold office more than two years in succession. Much hard feeling can be avoided in this. Things to do of interest will gradually arise as you get going. Make your fee small at first, but keep it until you can do something in a public way that will interest the community. Use the club to get the whole country around interested in music. Perhaps a similar venture may be able to send us some information that will be to your benefit. Arrange topics for study to take up a portion of your time. As you become established you will get in touch with other clubs in your State, and opportunities for interesting work will arise spontaneously. In a community where you are obliged to rely on your own mutual efforts for entertainment, you will be surprised at the numerous ideas that will be forthcoming from time to time. Kansas is a very progressive State, and her clubs are noted for their endeavors to help each other. Begin, and your future will develop naturally.

Weak Fourth and Fifth

"Will you please tell me what to practice to overcome weakness of fourth and fifth fingers, which prevents my playing little runs or scales smoothly? I neglected to study fingering when learning. Is this the cause of my present trouble?"—L. O.

There can be no question but that the neglect of any department of your work interfered with your development. A well-trained hand demands thoroughness in all technical study. In order to overcome this you should give detailed study to all defects. In this manner you may be able to counteract faults already contracted. The following exercise you will find excellent for strengthening the fourth and fifth fingers, and also increase expansion at the same time. It should be played by the third, fourth and fifth fingers in both hands. Practice also so the accent will come on the fourth finger.



The following is also an excellent exercise for developing even strength for running passages. It should be practiced first with one note to a count, counting two, and accenting the first count with a firm finger stroke. Then two notes to a count. After this three, and finally four notes to a count. Write out these exercises, as indicated in the illustration, so that the accent for the first count will come on various fingers. Such an exercise accomplishes but little if the strongest accent is only applied to the thumb. I have used the four notes to a count for the example, and you can apply the principle elsewhere to great advantage. I find that many students do not understand the principle involved in such changes of accent unless they write

them out so that the grouping is visible to the eye. Two other forms are possible besides those given. Play very lightly when rapidity is attained.



Hand Culture, by Anna Bush-Flint, is a work devoted largely to the technic of the fourth and fifth fingers.

A Scherzo by Chopin

"I am working alone on some piano selections, and am in need of a little advice as to *Tempo* for the Chopin *Scherzo in E major*, Op. 54. Any other suggestions as to interpretation will also be appreciated."—W. L.

These *Scherzi* of Chopin's are in reality bravura pieces of a high order, and require a considerable virtuosity on the part of the player in order to give them their highest effect. This means great freedom and ease of execution in order to bring out their emotional content, which is very great. You may have noted by some articles on interpretation of given compositions in THE ETUDE in recent months, that far more space is required for them than could possibly be found in the Round Table. Therefore only limited suggestions can be given along this line. The *Tempo* of the *Presto* may be taken at about 120 for the dotted half note, or full measure. This practically makes your meter groups consist of four measures each. You can best count four, one measure to each count. You may ask, why not write it in measure groups of four counts in triplets? Simply because in a four-count measure your accents would come on the first and third counts, while the feeling is for a sharper accent on the first of each measure as written. The *Piu lento* should be played like an *andante* movement, with deep expression and feeling, ranging from 100 to 120 to the quarter note. It is a lovely movement and worthy of all the care you can bestow upon it. Gradually work back through the *accelerando* to *Tempo primo*, and at the end close with all the brilliancy and dash you can command.

Prizes

"I am in need of some really inexpensive books for prizes for little pupils. Can you give me a list that would be suitable?"—A. L.

The instinct for rewards is a very human one, and often helps amazingly in inducing pupils to work. Little pupils, in particular, have small sense of progress in playing, so gradually does it come; but the extraneous prize makes an immediate appeal as something worth while to work for. Of books that are interesting to very little pupils there are not many along musical lines. Your prizes should be graded in accordance with the age and intelligence of the student. The only books I know of that are very low in price are the *Child's Own Book of Great Musicians*, by Thomas Tapper. These are unique, consisting of pictures, etc., which the child pastes in spaces provided for them, and when finished the entire book is written and made by the little pupil. The price is so low that you could use any number without feeling the expense. Mendelssohn, Schumann, Mozart, Schubert, Bach and Haydn are in the list. *The Petite Library*, by Edward Francis, is in nine volumes, and consists of miniature biographies of Handel, Haydn, Weber, Mozart, Beethoven, Mendelssohn, Chopin, Liszt and Wagner. They cost but a few cents more each than those mentioned above. Then there are *Reward Cards*, attractively lithographed in colors, which are, of course, still less expensive, the cards coming in sets. The cards contain a colored photograph of the composer's birthplace, and a short biography, with autograph and facsimile of manuscript. Any of these will answer your purpose admirably, a hint that could wisely be taken by many a teacher.

The Art of Playing Accompaniments

By Agnes M. Schaberg

A CELEBRATED English accompanist, Algernon Lindo, writes, "There is no art about which there is so little known as the art of accompanying."

Possibly he writes this because to most people it is no art at all—any facile pianist can play an accompaniment—while to the studied accompanist it is so very subtle an art that he feels he can say very little about it that is concrete and helpful. However, since accompanying as a profession is being practiced by an increasing number of men and women, it may be interesting to the musical reader to go into the subject a bit.

With every enthusiasm the author would encourage students to this most beautiful and fascinating art, although the demands of the profession on the technical side are without limitation.

Let it then be remembered that we approach no road to knowledge from the top of the ladder, but climb, step by step, looking out from rung to rung to that measure of achievement for which we are individually gifted. Upon more ascending planes and higher mountain tops, even though we may never reach the "stars."

But nowadays some accompanist goes with almost every Star. There are few La Forges for a Sembrich, and it's a long climb to a Schumann-Heinck, yet several women (at present Miss Evans) traveled with this star of first magnitude. Thus there is every encouragement to believe that with study, devotion, and determination even the humblest player may reach a worthy goal.

After all, the successful man or woman is not always the most gifted. One with a fair degree of talent, pluck, enthusiasm and industry, personally and business ability often climbs the farthest. For every accompanist certain inborn capabilities are desirable, if not necessary. The first essential is the ability to read music fluently at sight. This can be aided and cultivated to an astonishing degree by piano duct, trio and especially quartet playing, and by accompanying singers or instrumentalists, *in tempo*, at sight.

Acquire a Wide Repertoire

Sir Frederick Cowen said, "Never read anything, know everything,"—which I would like to amend by saying, "Read everything and know everything as well." It is therefore best to own standard collections of songs, and arias, oratorios and opera scores, or collections of known instrumental works, trios, quartets, etc., if he is busy with instrumentalists. I am taking for granted that the embryo accompanist is a well-grounded player, who continues his pianistic studies, hearing great artists for interpretation.

It is not necessary that the accompanist be a solo concert player or a singer; indeed, in that case his own ideas of interpretation may be too decided. Elasticity of idea and emotion to suit the mood of any singer must be the ideal. Many people earn their vocal training by exchanging their services as accompanist, and this is most valuable practice. Even more useful is a long apprenticeship as "studio accompanist" in a teacher's studio. Thousands of selections and dozens of personalities will then vary his experience.

From the studio to the concert stage after pupils and concert recitals is not very far, but a concert career is more uncertain, and its success depends on a great variety of circumstances, chance and financial backing playing a considerable part.

To the amateur accompanist a few suggestions may be helpful.

Practical Suggestions

1. It was formerly not the habit of accompanists to put themselves in abeyance by playing softly. A great deal of piano and pianissimo work is now done, the soft pedal is freely used; only in solos and passages of great dramatic intensity are forte and fortissimo necessary.

2. By playing rhythmically; that is, by accenting correctly, the first beat in 2/4 and 3/4 time, the first and third in 4/4 time and the first and fourth in 6/8 time, etc., the player is helping the singer express his meanings, as all important words and accented syllables in poetry are placed on the rhythmic beats. Playing rhythmically with instrumentalists is of no less importance, however.

3. Tempos should be followed as accurately as indicated. In singing one allows for breathing, thereby indicating the phrasing as well as keeping the meaning. European artists take far less liberties with the

tempo than American ones as a rule. As the ultimate ambition of every soloist is to sing or play with orchestra, it is well to remember that instrumentalists and orchestra "wait for no man."

Legato playing, unless otherwise notated, is also to be cultivated *intensively*, especially by the vocal accompanist. As it is the singer's ideal to sing a perfect legato—to let the breath flow evenly, it must be also the aim of the player—aiding legato production by careful pedaling, one pedal flowing into the next. Many accompanists poke, or staccato their chords. The Leschetizky method of locking them is a great aid to smooth chord legato.

4. Knowledge of several languages, especially the Italian, French and German, is desirable and even necessary, for the accompanist should also be interpreter. Translations are seldom literal, often grossly untrue, owing to the necessity of rhyme and rhythm, therefore to grasp the subtle meaning of German nature songs, the fine nuances and delicate humor of the French and the dramatic intensity of the Italian, one should be a linguist.—(See Doudd's "Desert.")

Women In Music

The November Etude will be devoted in large part to the work of "Women in Music"—particularly American women.

It will surpass in all ways our Woman's Number put out ten years ago, an issue which proved deservedly popular.

Americans take a pride in knowing that our country has been a land of glorious opportunity for women in all branches of human endeavor.

American men entertain a respect and regard for the intellectual and personal efficiency of women hardly equaled throughout the world.

American women have accomplished wonderful things in music and this issue, with a music section composed almost entirely of the compositions of women will be one of those Etudes which our readers keep for reference for years.

In addition there will be the usual fine selection of "practical", "tell how", "get ahead" articles which have made The Etude famous for its general usefulness.

Cultivate the Imagination

As the singer is dramatist, painter, poet, imagist, so must the accompanist be all these things. He must imitate everything, from the trotting of horses (*Die Post*, Schubert) to the hissing of waters (*Liszt, Lorelei*), paint the deserts, express with tone color the quality of the orchestral instruments, and even the clarity of a star.

5. Therefore the imagination is one of the greatest forces of an accompanist.

A vocal pupil remarked to her teacher, "I have never traveled. I think if I could see the things I must sing about, I could put more understanding into my songs." "Then you must read," said her teacher, and straightway the pupil began to fill her imagination from books until she could realize her dreams of the visible world.

One can express nothing from a blank mind; words and tones must mean images and emotions, and the musician who *sees* and *feels* will ultimately convey at least part of his vision. He must learn from both "books and stones," from "trees and running brooks," from "sunshine and storm," but best, from life and its deepening emotions; translate into his art what he has seen, both with visible and the inner eye, with heart, brain and soul—then give unto the world his message and vision of Beauty through music—for—

"Life said to the Artist, 'Show my dream.
That men may know me loftier than I seem.
Not only kin and servitor of the clod,
But the veiled Image and the Thought of God.'"

What Is a Good Piano Hand?

By Alice M. Steede

We are all so accustomed to regarding the shape and size of the hand as of importance in pianoforte playing that it comes with somewhat of a shock to read that a "good hand" or a "bad hand" for the piano is mere jargon, and further, that "the hand, fingers and thumb must be sufficiently large to stretch an octave, but after this is conceded the rest is idle talk!" And this from no less an authority than Tobias Matthay; and yet, there is surely something to be said on the other side! All the great teachers—McDowell, Mason, Letschitzky, are agreed on the necessity of looseness, and we all know that some hands naturally have this quality in a higher degree than others.

The question then arises, Which type of hand conforms best to the requirements of piano playing?

There is a popular belief that the possessor of an artistic hand is naturally endowed with exceptional musical ability. Like most popular fallacies, there is a grain of truth in this. As a rule, we find such a hand joined to a mind of quick perceptions and sensitiveness. But it has its defects; the arm behind it is generally too light for good tone production, and the fingers are weak. The opposite type of hand is still more undesirable—a stiff, unyielding member, short-fingered and jointed solidly at the wrist, the flesh resembling leather more than anything else, and devoid of spring as a piece of wood!

To our mind, the ideal hand is of medium size and fairly compact, but very loosely jointed at the knuckles and wrist. The stretch between the thumb and fifth finger may not be anything remarkable, but good stretch between the fingers themselves is necessary. When it comes to playing full chords and rapid sixths, that is what counts, not the ability to strike tenths. The thumb should be long and loose enough to touch the base of the fifth finger, otherwise rapid scale and arpeggio playing is impossible.

Another point of great importance is the correlation between brain and fingers. In the trained musician, as in the skilful surgeon, this connection should work with lightning rapidity, and without it artistic playing is impossible. A quick sense of touch is indispensable.

The hand of D'Albert does not bear any striking resemblance to that of Paderewski, nor was Brahms' hand formed on the model of Chopin's, yet all these performers must have had the same essentials—sensitive finger tips, muscles like rubber for flexibility, and steel for endurance, and that instant connection between brain and fingers which is necessary for the true expression of the musical ideas.

Saving a Precious Half Hour

By Mrs. Jerry Porter

IN these days of golden minutes the whole world is striving to save time. Here is a way in which almost any piano student can clip off fifteen minutes or a half hour from the thread of time and add it to the practice period.

Did it ever occur to you that the first fifteen minutes of practice, and often the first half hour, is devoted to "warming up" the fingers? This simply means getting a better circulation. Of course, it can be done at the keyboard, but at a waste of time.

One famous pianist had a way of soaking his hands alternately in baths of cold and then hot water in order to stimulate the circulation, before practicing.

Massage with alcohol, or witch hazel is quicker and often more agreeable. The physiological effect of alcohol is to dry the perspiration of the hands, which many pianists are afflicted with. If you don't have the alcohol handy, use cold water and a little salt. Wet the arm from the finger tips to the elbow, take some salt in the hand and rub it briskly and gently up and down the arm and then wash off with cold water.

The sensation following this is usually a peculiar exhilaration and one that makes one all the more eager for practice. It really does away with much of the sluggishness that one has at the beginning of the practice period.

"One should seek for discipline in liberty, and not in the formulas of a decrepit philosophy, good only for the feeble; do not listen to any one's counsels, except as you would to the passing wind, or as we would recount the history of the world."—CLAUDE DEBUSSY.

ROSE LEAVES
SONG WITHOUT WORDS

A refined drawing-room piece of originality and melodic charm. Grade IV.

Allegretto con grazia M. M. ♩ = 108
marcato il melodia

HARRY PATTERSON HOPKINS

mf *Ped. simile* *dim.* *pp* *pp* *pp* *mf* *pp* *dim.* *rall.* *l.h.* *Tempo I.* *mf* *f* *morendo* *pp*

MINUET IN ANCIENT STYLE

WALTER ROLFE

Introducing Paderewski's famous *minuet*, preceded by some suitable original material. Grade II $\frac{1}{2}$ **Molto moderato** M.M. $\text{♩} = 126$

The first system of the musical score for 'Minuet in Ancient Style' by Walter Rolfe. It consists of two staves, treble and bass, in 3/4 time. The key signature has one flat (B-flat). The tempo is 'Molto moderato' with a metronome marking of 126 M.M. The first measure is marked *mp*. The second measure is marked *mf*. The third measure is marked *f*. The fourth measure is marked *mf*. The system ends with a double bar line. The notation includes various fingerings and articulations.

The second system of the musical score for 'Minuet in Ancient Style'. It continues the two-staff notation. The first measure is marked *cresc.*. The second measure is marked *mf*. The third measure is marked *f*. The fourth measure is marked *mf*. The system ends with a double bar line. The notation includes various fingerings and articulations.

The third system of the musical score for 'Minuet in Ancient Style'. It continues the two-staff notation. The first measure is marked *mf*. The second measure is marked *f*. The third measure is marked *mf*. The fourth measure is marked *f*. The system ends with a double bar line. The notation includes various fingerings and articulations.

The fourth system of the musical score for 'Minuet in Ancient Style'. It continues the two-staff notation. The first measure is marked *melodia assai marcato*. The second measure is marked *f*. The third measure is marked *ff*. The fourth measure is marked *mp rall.*. The system ends with a double bar line. The notation includes various fingerings and articulations.

YELLOW BUTTERFLIES

WALTZ

A lively drawing-room waltz, not difficult to play but requiring nimble fingers. Grade III.

MATILEE LOEB-EVANS

Tempo di Valse M.M. ♩ = 144

Measures 1 to 32 of the waltz. The score includes dynamic markings such as *cresc.*, *mf*, *rit.*, *a tempo*, *brillante*, *p*, and *f*. The piece concludes with a *Fine* marking and a *D.C.** instruction.

TRIO

Measures 33 to 48 of the waltz. The tempo is marked *cantabile* and the dynamics are *mf con grazia*. The section ends with a *D.C.* instruction.

* From here go to the beginning and play to *Fine*, then play *TRIO*.
Copyright 1917 by Theo. Presser Co.

British Copyright Secured

SALUTE THE COLORS

MARCH
SECONDO

A. E. WARREN

A rousing military march, with a splendid swing.

Tempo di Marcia Spiritoso M.M. ♩ = 126

The musical score is written for piano and includes a Trio section. The key signature is B-flat major (two flats) and the time signature is 6/8. The score is divided into several systems of staves.

First System: Piano introduction. The right hand features a melody with triplets and slurs, while the left hand provides a rhythmic accompaniment. Dynamics include *mf*.

Second System: Continuation of the piano introduction with complex rhythmic patterns and slurs.

Third System: Continuation of the piano introduction, featuring a repeat sign and first/second endings.

Fourth System: Transition to a more rhythmic section. The right hand has a melody with slurs and accents. Dynamics include *f molto marcato* and *mf*.

Fifth System: Continuation of the rhythmic section. The right hand features a melody with slurs and accents. Dynamics include *f marcato* and *ff*.

SIXTH SYSTEM (TRIO): The Trio section begins. The right hand has a melody with slurs and accents. Dynamics include *sf* and *mp poco tranquillo*.

Seventh System: Continuation of the Trio section. The right hand features a melody with slurs and accents. Dynamics include *cresc.* and *f*.

Eighth System: Continuation of the Trio section. The right hand features a melody with slurs and accents. Dynamics include *mp*.

SALUTE THE COLORS

MARCH

PRIMO

A. E. WARREN

Tempo di Marcia Spiritoso M.M. $\text{♩} = 126$

This musical score is for the 'PRIMO' section of the march 'Salute the Colors' by A. E. Warren. It is written for piano in 6/8 time with a key signature of two flats (Bb and Eb). The tempo is 'Tempo di Marcia Spiritoso' at 126 beats per minute. The score is divided into two main parts: the 'PRIMO' section and the 'TRIO' section. The 'PRIMO' section begins with a melody in the right hand and a supporting bass line in the left hand, marked *mf*. It features various musical notations including slurs, ties, and dynamic markings. The 'TRIO' section, indicated by a 'TRIO' label on the left, starts with a new melody and is marked *f*. It includes a section marked *molto marcato* and *f*, followed by a section marked *mp* and *poco tranquillo*. The score concludes with a *cresc.* (crescendo) marking. The notation includes numerous fingerings, slurs, and ties throughout the piece.

SECONDO

cresc.

con vigore

sfz

ff

sfz

SARABANDE

From Sixth Sonata for Violoncello in D major

SECONDO

J. S. BACH

Arr. by B. Tours

Imposing and expressive. One of the most moving of Bach's slow movements, beautifully arranged.

Lento M.M. $\text{♩} = 72$

p espressivo

cresc.

pp dolce

cresc.

dim.

p

mf

mf

mf

mf

poco cresc.

f

p dolce

poco ritard

pp

cresc.

f

p

dim.

pp

8

cresc.

sfz

3 4 2 1 3 3 1 2 5

8

con vigore

ff

3 4 5 4

8

3 5 1 2

3 1 4 1 3

SARABANDE

From Sixth Sonata for Violoncello in D major

Arr. by B.Tours

Lento M.M. $\text{♩} = 72$

PRIMO

J. S. BACH

This page of a musical score is for a piano piece, marked "Lento M.M. 72". It contains five systems of staves, each with a treble and bass clef. The key signature is two sharps (F# and C#). The score includes various musical notations such as notes, rests, and slurs. Dynamics like *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), and *f* (forte) are used throughout. Performance instructions include *p espressivo*, *cresc.* (crescendo), *dim.* (diminuendo), *poco cresc.* (a little crescendo), *poco rit.* (a little ritardando), and *pp dolce* (pianissimo sweetly). Fingerings are indicated by numbers 1 through 5. The score is written in a classic, elegant style with clear notation and dynamic markings.

MAY NIGHT

NOCTURNE

A graceful and melodious lyric, well worth careful study. Grade IV.

HERBERT RALPH WARD

Andante M.M. = 54

mf molto legato

Ped. simile

f

rit.

mf a tempo

rit.

Animato

p

mf

l.h. 8

f

l.h. 8

f

l.h. 8

Tempo I.

mf molto legato

Ped. simile

f

rit.

mf *atempo*

rit.

Lento

mp

atempo

THE SWING IN THE ORCHARD

LESLIE W. ABBOTT

For so easy a piece, more than usually interesting in harmonic treatment. Grade II.

Tempo di Valse M.M.♩ = 54

p

ppp

cresc.

dim.

Fine

mf

SOUVENIR OF ITALY

TARANTELLE

An interesting *tarantella* movement lying unusually well under the fingers. Grade III.

Vivace M. M. ♩ = 144

LEON P. BRAÜN

The musical score is written for piano and consists of 16 measures. It is in 6/8 time and the key of D major (two sharps). The tempo is marked 'Vivace' with a metronome marking of 144 beats per minute. The piece is divided into three distinct sections:

- Section 1 (Measures 1-12):** The main Tarantella movement. It begins with a forte (*sf*) dynamic and includes various fingerings and articulations. The dynamics shift to mezzo-forte (*mf*) and then forte (*f*) before ending with a *sf* dynamic and a 'Fine' marking.
- Section 2 (Measures 13-14):** The Trio section, marked 'TRIO leggiero' and 'mf'. It features a lighter, more playful character with specific fingerings indicated.
- Section 3 (Measures 15-16):** A final section marked 'D. S.' (Da Capo) and ending with a 'Fine' marking.

WALTZING ON THE PIER

¹L. LESLIE LOTH

Tempo di Valse M.M. 54

p

il basso marcato

p e dolce.

p

cresc.

mf

dim. e rit.

a tempo

p

rit.

p

'NEATH SUNNY SKIES

SPANISH DANCE

A vigorous characteristic piece by a popular writer. Grade IV.

C. W. KERN, Op. 365

Allegretto M.M. ♩ = 66

The musical score is written for piano and consists of seven systems of music. The first system is marked 'Allegretto M.M. ♩ = 66' and begins with a forte (ff) dynamic. The second system is marked 'Tempo di Valse' and features a mezzo-forte (mf) dynamic. The third system is marked 'a tempo' and includes a 'rit.' (ritardando) marking. The fourth system is marked 'tranquillo' and begins with a piano (p) dynamic. The fifth system is marked 'rit.' and 'p a tempo'. The sixth system is marked 'f' (forte). The seventh system is marked 'Allegro' and 'ff' (fortissimo), concluding with a 'Fine' marking.

The first system of the musical score for 'SCOUTS' RACE' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains several measures of music with various fingerings indicated by numbers 1-5. The lower staff is in bass clef and contains a series of chords and single notes. A dynamic marking of *ff* (fortissimo) appears in the middle of the system. The system concludes with a *rit. D.S.* (ritardando, Da Segno) marking.

SCOUTS' RACE

A good teaching or recital piece, in the minor key. Grade III½.

PLATON BROUNOFF

Allegretto scherzando M. M. ♩ = 108

The second system of the musical score continues the piece. It begins with a piano (*p*) dynamic marking. The upper staff features a series of eighth-note patterns with fingerings. The lower staff has a more complex accompaniment with chords and moving lines. A *ritard* (ritardando) marking is present in the middle of the system. The system concludes with a *rit. D.C.* (ritardando, Da Capo) marking. The third system of the score includes a first ending bracket labeled '1st time' and a second ending bracket labeled 'last time'. The final system of the score concludes with a *rit. D.C.* marking.

CHING LING

THE CHINESE DOLL

CONSTANTIN STERNBERG, Op. 116, No. 3

From the set of pieces *The Dolls*, dedicated to Miss. Josefa Hofmann daughter of the famous pianist. Grade II $\frac{1}{2}$

THE POETIC IDEA

Aims to express the shrill contrast between the oriental and the occidental. The Chinese melody strikes us strangely because the Chinese scale has only five tones; what we call the Fourth and the Seventh of our major scale are missing in the scale of the Chinamen. As they, consequently, have no harmony in our meaning of that word, the ac-

companiment is made here from the occidental scale while the melody adheres strictly to the Chinese scale. The Waltz movement, beginning at measure 50 must display all the gracefulness of the American manner of dancing, in order to make the contrast as striking as possible.

THE TECHNIC

Special attention should be paid to the proper holding of double stemmed notes, such as occur in the left hand of measures 17 to 23 and in both hands of measures 41 to 46. In measures 17 to 21 the left hand

should learn to put the 3d finger *over* the 4th and do it without a break in the legato.

NOTICE

When playing the piece for friends or in public, the player may speak the words (supposedly spoken to the doll) and hold the chords of meas-

ure 49 and 81 until all the words are spoken.

Now, Ching Ling, it is your turn! Show me one of your Chinese dances. I do not know the music, so you sing the melody and I will play some sort of an accompaniment to it.

The musical score is written for piano in 2/4 time, key of D major. It consists of 33 measures. The first measure is marked *pp* (pianissimo). Measures 1-5 are marked *p* (piano) and *sempre staccato*. Measures 6-12 are marked *mf* (mezzo-forte). The score includes fingerings, slurs, and dynamic markings. The piece ends with a double bar line at measure 33.

Measures 34-48. The score is in G major, 4/4 time. Measures 34-40 are marked with a piano (*p*) dynamic. Measures 41-46 are marked with a piano-forte (*piu f*) dynamic. Measure 47 is marked with a fortissimo (*ff*) dynamic. Measure 48 ends with a double bar line. Fingerings and articulations are indicated throughout.

Now, Ching Ling, let's dance
the American way:

Measures 49-77. The score is in G major, 4/4 time. Measures 49-50 are marked with a pianissimo (*pp*) dynamic. Measures 51-52 are marked with a mezzo-forte (*mf*) dynamic. Measures 53-65 are marked with a forte (*f*) dynamic. Measures 66-67 are marked with a mezzo-forte (*mf*) dynamic. Measures 68-77 are marked with a forte (*f*) dynamic. The piece concludes with a double bar line at measure 77. Fingerings and articulations are indicated throughout.

Oh, Ching Ling, our way of dancing evidently does not
suit you; so, you better dance your own Chinese way.

Measures 78-102. The score is in G major, 4/4 time. Measures 78-80 are marked with a pianissimo (*pp*) dynamic. Measures 81-84 are marked with a piano (*p*) dynamic. Measures 85-89 are marked with a forte (*f*) dynamic. Measures 90-93 are marked with a piano-forte (*piu f*) dynamic. Measures 94-97 are marked with a crescendo (*cresc.*). Measures 98-100 are marked with a fortissimo (*ff*) dynamic. Measures 101-102 are marked with a piano (*p*) or forte (*f*) dynamic. The piece concludes with a double bar line at measure 102. Fingerings and articulations are indicated throughout.

a) The two concluding measures may be played either softly or loudly, though the soft ending forms a better conclusion because the contrast with the preceding fortissimo is more effective.

MINUET IN D

W.A. MOZART

One of the smaller gems by Mozart, striking in its anticipation of the modern employment of certain dissonances. Grade IV.

Moderato M.M. = 108

dolce

a)

f *p* *f* *p*

b)

f *p* *f* *p*

marcando *dolce*

a) b)

BY MOONLIGHT

HOMER GRUNN

An interesting song without words by one of the promising younger American composers. Grade III

Moderato M.M. ♩ = 72

The musical score for "By Moonlight" is written for piano. It begins with a treble and bass staff. The key signature has two flats (B-flat major). The time signature is 3/4. The tempo is Moderato, with a metronome marking of ♩ = 72. The score is divided into measures, with fingerings and articulations indicated throughout. Dynamics include *pp*, *p*, *mp*, *poco rit.*, *rit.*, *a tempo*, *cresc.*, *dim.*, *poco rall.*, *sost.*, *espress.*, *rall.*, and *poco rall.*. The score concludes with a *D.C.* (Da Capo) instruction. The copyright is 1918 by Theo. Presser Co., and a British Copyright is secured.

LA REVE

J. F. ZIMMERMANN

A playable recital piece with excellent opportunity for practice in tone production.

Moderato

VIOLIN

PIANO

p dolce

p

mf

mf cresc.

Piu moto

Fine mf

f

p

p

Piu lento

accel.

D.S. *

p *mf* *accel.* *rit.*
p *mf* *accel.* *rit.*
TRIO *p* *f* *mf* *p*
p *mf* *rall.* *D.S.* *rall.* *D.S.*

* From here go back to ♫ and play to Fine, then play Trio.

ITALIAN SONG

P. I. TSCHAIKOWSKY

An easy classic in a charming arrangement.

Arranged for violin with piano accompaniment
by ARTHUR HARTMANN

Vivo M.M. ♩=72

VIOLIN
PIANO
p *f* *p*
1 2
1 2
3 2

IF YOU LOVE ME

JAMES CLARENCE HARVEY

Mr. De Koven's very latest song, written in his happiest vein.

REGINALD de KOVEN, Op. 403, No. 1

Andante con sentimento

*mp**poco cresc.*

If I love you it is not strange, For love is sweet. So dear thou
 love! if you love me, Then love is sweet. If, in your
 art, love could not range, Thou art com-plete. In all that mak-eth wom-an fair — My love, thou art be-yond com-
 eyes, it's sign I see, my joy's com-plete. The ten-der gleam of love's bright ray Shall flood with light your dark-est
 pare — It is not strange, Oh, Beau-ty rare, Oh, Beau-ty rare, If I love you, If
 day. — With - out a cloud, shall be your way, shall be your way, If you love me, If
 you love you me If — you love love you. me. It is not a
 strange, Oh! Beau - ty rare that for I love love you. *poco accel.*
 cloud, shall be your rare way that for I love love you. *mf*
 But, Oh my you For I, for I love you.
rit. *mf* *colla voce* *atempo*

Allegro a la Valse
con sentimento

f *poco rit.* *atempo* *cresc.*

p *poco rit.* *atempo* *mf* *atempo*

rit. *mf* *colla voce* *atempo*

SWEETHEART, I'M DREAMING OF YOU

CHARLES W. H. BANCROFT

RALPH KINDER

The refrain of this taking song is the principal theme of Mr. Kinder's successful number for organ or piano entitled *At Evening*.**Moderato espressivo***p tempo ad lib.*

Don't you re - mem - ber the

old tryst - ing place, Down where the wild ros - es bloom? Don't you re - mem - ber the prom - ise we

made, — Un - der the stars and the moon? There is a place that I know, —

And oft' in dreams there I go. Where you a - wait ear - ly or late, All ra - diant with

love - light your dear eyes a - glow. Now I am far o'er the blue, Thrilled by the thought that you're

true; — Though we're a - part, love fills my heart, While sweet - heart I'm dream - ing of you. —

Prepare: { Sw. Salic. Flauto Traverso
Gt. Gamba coup. to Sw.
Ch. Dulciana and Soft 8ft Flute
Ped: Bourdon coup. to Ch.

TWILIGHT DEVOTION

SIBLEY G. PEASE

A very attractive slow movement, with opportunities for tasteful registration.

Andante M.M. ♩ = 72

MANUAL

Sw. Solo, soft string, Trem.

Ch. legato

Ped.

Sw. both hands

Sw.

Ch.

Gt.

mf

Sw.

A little faster

Sw. Soft strings, Trem. or Vox Humana

senza Ped.

atempo primo
Sw. Soft strings, soft 8'

Ch. Dul. alone

wood, Trem.

Sw. both hands

Sw.

8' off

Slower

Ch.

pp

In keeping with its policy of supporting
The United States Government

In all its aims during the Great War

Through Employing the Force of Music

IN THE HOME IN THE CAMPS IN THE TRENCHES

The ETUDE will Inaugurate

A Department of War Music

LIBERTY SINGS ARMY SINGS NAVY SINGS

This will not be a news department but an educational department indicating how music is playing a vital part in

HELPING TO WIN THE WAR HERE AND ABROAD

Secretary of the Navy Daniels Recognizes the Value of Song

"FINE! A beautiful idea!" exclaimed Secretary of the Navy Daniels when told of the Philadelphia *North American's* suggestion of setting apart a time each evening when the folk at home and the boys in the trenches and the boys at sea and in camps shall sing patriotic songs.

"It may be sentiment, but it is beautiful sentiment. It is sentiment that moves the world; not money, but sentiment; and it is sentiment that will aid us win this war. Yes; it is a beautiful idea. We now have as much singing as possible in the navy, and I think it fine that those at home should sing each day in honor of their boys."

Apropos of this same subject, we quote one of the human interest stories of our boys in France which are coming back through the American Red Cross canteen workers, who are women:

"One day a big, strapping young American came into our canteen," said Mrs. Jean Hull to a crowd of workers in a Red Cross surgical dressing room, "and I saw at once that he was just about ready to cry he was so homesick."

"Cheering up the homesick boys is a leading part of our duties in the canteen. So I jollied him along and finally asked him what was the matter."

"I wish I could hear my sister play the piano," he blurted out.

"Here was this boy who, under fire, would take any risk, all but floored by a longing for his sister, probably the only close relative he had. I took him by the arm and marched him over to the piano in the canteen."

"We can't bring your sister, but here is a woman who can play the piano to beat the band, and if you are hungry for music take your fill," I said.

"Pretty soon the canteen was filled with soldiers who gathered around the piano, and in 15 minutes that boy had forgotten his homesickness and when he left he was in high spirits. We know that General Pershing considers this phase of Red Cross work highly important in sustaining what soldiers call the 'morale' of an army."

What is a Chanty

THE following excellent description of a "Chanty" is taken from notes printed in connection with Percy Grainger's piano setting of the old Sea Chanty, *One More Day, My John*.

The chanty is the sailor's work-song. In the latter years, when sailing vessels came to be so largely supplanted by steamships, and when even the "wind-jammer" came to have its donkey engine, there was less need for song as an aid to the heaving in of a heavy anchor, or the setting of sails, but in the old days of packet ships the chanty had a deal to do with the making of a first-class merchant seaman. It put life into him, made him forget bad food, ill treatment, sore muscles, cold, and all the discomforts of vile weather; and every shipmaster then considered a first-rate chanty man (to lead in the singing of these work songs) the equivalent of four men in a watch. Whether rollicking or mournful, the chanty is always melodious—is a song of the past and a song for all time, the real folk-music of the sea.

Frequently the chanty was made up of many stanzas or couplets, to be sung by the chanty man, with a refrain, repeated at the end of each stanza, sung by all hands. The present example, apparently, belongs in another class where the song

consists simply in a brief chorus, to be lined out first by the chanty man and then sung in unison. The following are its words:

*One more day, my John, one more day;
 O, rock me and roll me over, one more day.*

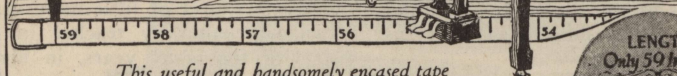
Mr. Grainger notes, on the printed score, that this chanty is "from the collection of Charles Rosher, F. R. G. S., painter, author, and collector of sea chanties," that it was noted down from his singing of it in London in 1906, and that, "here in the form of a Preliminary Canter for piano (short rambling prelude before starting off to play)", it was set in the Fall of 1915 in New York City. And he adds in a footnote:

"I find it hard to make up my mind as to how far such chanties are of British, American, or negro origin. Maybe various influences are blended in them. It will be seen that the tail-piece is a free addition of my own, as well as several twiddles."—P. A. G.

All who have heard other folk-music settings by Percy Grainger do not need to be told that here is something both novel and highly individualistic. He has interpreted it with a keen appreciation of this chanty's haunting melodiousness and with a fine feeling of artistic sincerity.

KRANICH & BACH
Grandette

The Smallest
 Ultra Quality
 Grand in the
 World. Only
 59 inches in
 length But
 Immeasurable
 in Quality.



This useful and handsomely encased tape measure will be mailed to you upon request

KRANICH & BACH, 235 East 23d St., New York
 Established 1864

Chicago: 235 So. Wabash Ave.



Harmony Book for Beginners

AN IMMEDIATE
 SUCCESS

By PRESTON WARE OREM

ADMIRABLE FOR
 SELF-HELP

Price \$1.00

Brief, Simple, Vital, Practical, New and Distinctive

Lays a strong foundation for future musicianship by giving the main essentials of the subject in such simple, understandable and interesting manner that it will prove invaluable in the class or for self-help work.

Read this letter from JOHN PHILIP SOUSA, Famous Composer and Conductor:

The system adopted in your Harmony Book is admirably adapted for the student who requires an instruction book that is "as plain as a pike." The text is so lucid that he "who runs may read"—a decided virtue in any text book. I congratulate you on your work and commend it to the student of harmony.

THEO. PRESSER CO. SHEET MUSIC MUSIC BOOKS PHILADELPHIA, PA.

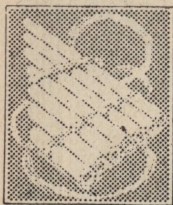
**YOU HAVE A BEAUTIFUL FACE
 BUT YOUR NOSE!**

In this day and age attention to your appearance is an absolute necessity if you expect to make the most out of life. Not only should you wish to appear as attractive as possible for your own self-satisfaction, which is alone well worth your efforts, but you will find the world in general judging you greatly, if not wholly, by your "looks," therefore it pays to "look your best" at all times. Permit no one to see you looking otherwise; it will injure your welfare! Upon the impression you constantly make rests the failure or success of your life—which is to be your ultimate destiny? My new Nose-Shaper "Trados" (Model 24) corrects now ill-shaped noses without operation quickly, safely and permanently. Is pleasant and does not interfere with one's daily occupation, being worn at night.

Write today for free booklet, which tells you how to correct Ill-Shaped Noses without cost if not satisfactory.

M. TRILETY, Face Specialist, 872 Ackerman Bldg., Binghamton, N. Y.

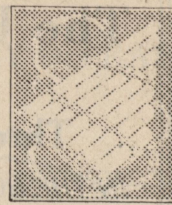
Please mention THE ETUDE when addressing our advertisers.



Department for Voice and Vocal Teachers

Edited for October by CLARA KATHLEEN ROGERS

"Song Brings of Itself a Cheerfulness That Wakes the Heart to Joy."—EURIPIDES.



Some Personal Experiences in Quest of the Right Tone Production

By Clara Kathleen Rogers (Clara Doria)

A HALF CENTURY ago, when I was a student in Italy, the old traditions of voice production still prevailed. Laryngologists had not yet invaded the realm of art, and nothing was known of the actual mechanism of voice. Effects, not causes, were the object of the teachers of the day. Voice was regarded by them as so much homogeneous *sound* to be submitted to the *ear* for both guidance and judgment.

The famous old Italian masters of centuries ago, from whom the traditions of perfect voice production had been handed down, for the most part orally, from generation to generation, founded their ideas of the vocal action on the different sensations noted by them in the emission of the various qualities of tone. But few attempts had been made to formulate in writing any system of voice training, and such attempts as were made by Tosi and Mancini are most amusing in their ingenuousness of expression.

New Candidates

These old masters tested a new candidate for instruction in much the same way as one would look at a horse destined for the race course before betting on him. They looked in his mouth to see if his teeth were well formed and evenly set, as otherwise, articulation would be imperfect; they tested the strength of his chest, muscles, the capacity of his lungs; and last, not least, they considered his personal appearance; if they found nothing that was attractive, interesting or artistic therein, they would none of him! This custom still held in a modified form when I commenced my studies in Milan. The teacher's dictum was, "If your health is good, if you have a natural voice and a sensitive ear, with diligent practice we can—in time—make a singer of you. Without these requirements it is useless for you to waste your time in trying to sing!"

What a different story we have to tell to-day. If one has no voice the teacher undertakes to "build it." If his production is bad he is taught to "place" his tones—to direct them toward some particular part of his anatomy, to form each vowel carefully in his mouth and to gain firm control of his breathing muscles. Mental training of *sound perception* through example, imitation and practice has been practically abandoned. It is now considered advisable to *show* students, by means of charts and of photographed plates, exactly how many overtones are produced in singing the different vowels, or in using one particular mechanism of tone production rather than another, instead of giving them oral illustrations of two different kinds of *sound*—one more beautiful and more effective than another, as did those old masters, who had never even dreamed of seeing the photograph of a vocal tone, and who did not deem it of any consequence to the singer or speaker to know just how nature attended to its own business.

We may pity the ignorance of these old masters—we may deprecate their lack of any "scientific basis" for the instructions they gave—but that does not alter the fact that there were great singers in those days—not a few, but many—the like of which we have never since heard. This fact is beyond doubt, to judge both from the description of those who remember hearing in their prime Pasta, Malibran, Grisi, Rubini, Tamburini, La Blache, Alboni, Perciani, Mario, Donzelli, and other fine singers of lesser renown; also, to see the music that was written for them to sing. I am, of course, considering these purely as *vocalists* and not as dramatic singers. These singers must have had such power of expression in their voices alone that dramatic action, when it was either *nil* or of the clumsiest description, became to their auditors a matter of little moment.

San Giovanni, my teacher in Milan, who was for many years, in his early youth, "repetiteur" to the great Alboni, described to me the thrilling effect on him of the *mere tones of her voice*, even when she was only practicing exercises. I also remember his telling me how he found himself with tears rolling down his cheeks as he sat in the anti-chamber while a singer named Sannazari was taking her lesson in vocalizing—so overcome was he by the pathos expressed in her voice. He also described the tenor Rubini as melting the hearts of his audience with the intense expressiveness of his voice in *Spirto Gentil* while his hands were absent-mindedly employed in polishing the buckle of his belt. Such anecdotes—and there were many more of them—awakened in me the firm belief that in the human voice itself there must exist latent power to express the whole gamut of emotions, and to arouse in others a sense of these emotions in all their depth and intensity.

The great orators of ancient Greece and Rome must, according to tradition,

have possessed this power of stirring the emotions by virtue of the mere intonation of voice which conveyed their message from soul to soul; a message of which language—in all its richness of eloquence—was only the messenger. How was this accomplished?

While the training of the voice in speech was by the ancient Greeks considered one of the most important factors in education, so much so that three separate teachers, each one a specialist, were employed to instruct their young patricians in the art of beautiful speech, this same instruction, so effective in its results, was not on a "scientific basis," as commonly understood to-day. It was, however, pre-eminently *scientific* in the highest sense of the word, that of *ascertained truth or facts*. The facts of voice production were by those ancients based on the *results* of certain practices, which gradually became welded into a system. The system being found to *work*, it was accepted and maintained. I hold this to be a firmer "scientific basis" for voice training than one founded on a series of physiological facts concerning the vocal action, ascertained under unnatural conditions and divorced from the dominating fact of *volition* backed by the artistic perception which prompts it.

The above reflections, however, were not made by me at that time. Far from it I was, on the contrary, passionately seeking for some *positive knowledge of how singing was done*; what its actual processes were, and how far one could obtain control over the parts employed? Possessed by the determination to find the clue to this problem, I became an ambulating note of interrogation. Every distinguished singer that crossed my path was pressed into service and victimized by my questionings: "How do you produce such and such a quality of sound?" "How do you sing such long sustained phrases without exhaustion of breath?" "How is it that when you sing you seem

to be speaking as freely as though you were not at the same time emitting an independent volume of tone?" But none of them could tell me how they did it. Their answer was invariably "It came with practice." Adeline Patti, once, on being asked what her sensations were in singing, replied after some deliberation, "It is all here and here," pointing first to her chest and then to her head. That was as far as her knowledge of the vocal action went! But yet Adeline Patti could sing!

She was, however, innocently describing the actual basic facts of *unobstructed* tone production, namely, the lung action in its relation to the vocal cords in phonation, which constitutes the *fundamental* element of voice, and the accompanying sensations engendered by the free play of the complementary sound waves in the resonating spaces of the head.

Garcia's Laryngoscope

When Manuel Garcia (about 1854) had perfected the laryngoscope and the stubborn prejudice against any new dispensation—by no means confined to the days of Copernicus and Galileo—was overcome, mainly through the illuminating demonstrations of Turch and Czormak, in Vienna, who were the first to recognize the practical value of the instrument, both physicians and teachers of elocution and singing seized upon it with avidity. The result was that books on the physiological processes of voice production sprung up like mushrooms in all parts of Europe. With what eagerness I possessed myself of their contents it would be difficult to describe! It seemed that, at last, I was about to discover the "Open Sesame" to that Holy of Holies in the human voice which had so long been my passionate quest! I read greedily everything that I could get hold of relating to the functioning of the vocal organs. I studied pictures of insected larynges, of photographs of the throat in different modes of phonation, until I seemed to have assimilated all that had been revealed of their intricacies. The study of these physiological revelations was unspeakably interesting to me. Hitherto, the throat and all that therein is had been to me a sealed mystery—as far from my thoughts as is the ore concealed in the bosom of Mother Earth distant from the currency in daily use. I could now picture to myself each separate action involved in voice production. I could picture my approximated vocal cords yielding to the air pressure from below, and the different degrees of tension in the cords producing the different pitches of tone. I even imagined that I could distinguish between the primary vibrations of the vocal cords and the secondary vibrations of the column of air passing between them. The cricoids, the thyroid, the arytenoid, cartilages, the ventricles, the false cords, the epiglottis, the hyoid, the fauces, the naso pharynx, the soft

Clara Kathleen Rogers (Clara Doria)

Clara Kathleen Rogers, who edits the vocal department of THE ETUDE this month, is one of the most successful writers upon the voice. She is one of the most experienced and musicianly singers of her sex. Her father, John Barnett, was known as "the father of English Opera," and was a second cousin of Meyerbeer. He was a singer all his youth. As a composer and a director he had great fame in his time. His opera, "The Mountain Sylphe," produced in 1834, was described as the first English opera since Arne. He was a much beloved singing master who wrote successfully upon the voice. His daughter was trained in music from her infancy. At Leipzig she studied with Moscheles, Plaidy, Papperitz, Richter, David, Rietz and Goetz. At Milan she studied with Sangiovanni. She made her debut in Italy as "Clara Doria," later coming to America with the Parepa Rosa Opera Company and singing in all the large cities of the East. She then settled in Boston where she became one of the leading singing teachers. She is the author of "The Philosophy of Singing," "English Diction in Song and Speech," "My Voice and I" and "The Voice in Speech," books which have enjoyed great popularity and won her the praise of the most exacting critics.



palate, the uvula,—all of these became living entities that engaged my attention. I practiced certain prescribed throat gymnastics until I had obtained perfect control over my tongue, my soft palate, and my uvula, which I could cause to entirely disappear into the body of my soft palate.

And what was the outcome of all this newly-acquired knowledge and of all these exercises? Had my voice improved? Was I drawing nearer to my Holy of Holies? Not at all! The further I went on my newly-chosen road the further I seemed to stray from my goal. I was lost in a veritable labyrinth of mechanism. In the past I had been guided by a keen and highly developed sense of the different qualities of tone, but now, my mind was so taken up with the *processes* by which those sounds were produced that there was no place in it for any vivid conception of the *tone itself*. I began to realize that the spontaneity which had always characterized my singing had given place to a deliberation which was robbing it of all charm. Other singers whose ill fortune it was to be studying with me during that transition period showed plainly the same symptoms.

Innumerable Methods

Meanwhile, innumerable "methods" for voice training on "scientific principles" were projected into the musical world by earnest investigators in the field of vocal physiology. To these I turned, hopefully expectant of finding some definite working system deduced from the known physiological facts. And what did I find? To my great disappointment and confusion I found that no two groups of these writers were in agreement as to the essentials of good tone production. Let us take, for instance, the diametrically opposite instructions of Messrs. Browne and Benke to those of Dr. Holbrook Curtis.

1. Messrs. Browne and Benke urge that tone be initiated *in the glottis by pressure of breath against the approximated vocal cords*. Dr. Holbrook Curtis says that *the cords should not come together*, and that the attack of tone should be in the lips—in the pharyngeal passage—anywhere but on the vocal cords.

2. According to Messrs. Browne and Benke, the soft palate must *rise* in tone production; Dr. Curtis says it must be *lowered*. He also says that the thyroid should remain fixed during phonation, while Messrs. Browne and Benke show that the thyroid changes its position in the throat not only with the rising and lowering of pitch but also in the formation of every vowel.

3. According to Dr. Curtis, Charles Lunn and a number of others the high, fixed chest method of breathing is best for singers, while Messrs. Browne and Benke approve "abdominal breathing" alike for singers and all other purposes.

It will readily be understood that the more vocal treatises I read the more utterly discouraged and confused I became by the veritable Babel of conflicting opinions set forth by both throat specialists and teachers.

At last I set aside all of these theories and began to try some well systematized experiments on my own account—not with instruments of inanimate matter, nor yet with a laryngoscopic mirror, but, instead, on living instruments impelled by the mental motor. A large class of students afforded me ample opportunity for these tests. I proceeded, however, with caution and discrimination. Moreover, being myself a singer, I could "try them on the dog!"

These tests forced me to the final conclusion that scientific research, as applied to the vocal instrument, is of little or no use to the student in an Art sense. All

the facts ascertained by ingenious devices, such as the Laryngo-stroboscope, perfected by Oertel about 1895, which shows the intrinsic movements of the vocal cords and registers their rate of vibration; or the instrument invented by Prof. König, with which, by means of manometric flames, the different pitches of vowels spoken into a connecting funnel are seen to give their distinctive ribbons of light, the different overtones of each vowel also being shown. While they are intensely interesting as a revelation of physical law and order, they cannot afford the singer any practical help in singing because he has no direct control over the parts of his organ engaged in producing these effects. When he sings he does not and cannot know what is actually happening within. He can only guess at it—he has no real test but the *sound* he makes. If the sound of his voice be beautiful, he may justly infer that its mechanism has accorded with the physical laws ascertained by those instruments, but nothing more. He has no *proof*, whatever that the mechanical actions of his voice were not entirely different from those observed in the mechanical instrument. In other words, the singer only *knows* what he *hears*—that which has actually taken place inside is purely a matter of supposition based on some theory!

Could a ray of light be so projected from outside that the entire co-ordinated process of singing could be observed without introducing any foreign object into the throat, then, and only then, could we know what is actually taking place inside when the vocal tone is well balanced and beautiful, and what is wrong with its mechanical action when it is uncertain or ugly. But even if all this could be made plain to us it would not help us singers to mend our ways any more than it could help a pianist to study the action of the hammers and dampers on the strings of his instrument.

The one fact to which we must constantly return is that the physical mechanism of voice can only be stirred into coördinate action by the *intention* of the singer directed to the *sound* he is to hear,—in other words, that the perfect action of voice can only be controlled *indirectly* by persistently demanding a perfectly balanced sound. We may add that the physiological facts of the vocal action alone are not only of no use to the struggling student but that they are, on the contrary, inherently misleading in that they are divorced from both Conception and Volition, which are the dominating forces in tone production as in every other physical action.

Science Lies Concealed

Far be it from me, however, to belittle the achievements of scientific investigators or the great usefulness of the knowledge obtained from them, especially to teachers, but what I do maintain is that science is not the *road* to Art, but its *goal*. I hold that in every Art-expression, science lies concealed in a fold of its wings,—that it is the offspring of Art, born of its maturity, bone of its bone, flesh of its flesh, but that it is neither the creator nor the parent of Art,—that, therefore, in trying to reach Art by the road of Science we are going astray. Perfection in Art is reached by following closely an Ideal conception of our own,—an ideal which we feel to be attainable. Possessed by the ardent desire to realize our ideal, there is always a subconscious leading which never errs in pointing the way. The undaunted confidence, patience and determination which go hand in hand with this aspiration accomplish the rest. It is very simple, this way of Art. All the great ones have found it so, when they have not allowed themselves to be

IVERS & POND PIANOS

AN UNUSUAL UPRIGHT

FOR years we have been one of the world's largest builders of high-class uprights. Among many successful models we have originated, Style 705 is the most universally liked. Its design is simplicity itself, yet the beauty of line and proportion, and the exquisite finish make it exceedingly attractive. Musically it represents the highest development of the upright piano. Send for our catalogue describing it.



WHATEVER YOUR PIANO NEED

upright, grand or player, there is an *Ivers & Pond* to fit it. We build but one quality—the best, and the policy and identity of our house remain unchanged. Over 450 leading Educational Institutions and 60,000 homes use and endorse the *Ivers & Pond*. Wherever in the United States we have no dealer, we ship from the factory on approval. Liberal allowance for old pianos in exchange. Attractive easy-payment plans. A catalogue describing all our grands, uprights and players mailed free on request. *Write for it now.*

Ivers & Pond Piano Co.

141 Boylston St.

Boston, Mass.



Schomacker

Style F
GRAND

The quality of its tone enraptures the heart as its beauty of construction delights the eye.

Schomacker Piano Co.
Established 1838
Philadelphia, Pa.

D. A. CLIPPINGER

Author of
The Head Voice and Other Problems, Price \$1.00
Systematic Voice Training, Price \$1.00
Prepares singers for all branches
of professional work
617-618 Kimball Hall CHICAGO, ILL.

Our Most Popular Ballad!

MOTHER MY DEAR

By BRYCESON TREHARNE
High in F Low in D
VICTOR RECORD 64765
COLUMBIA RECORD A2554

Sung by
Evan Williams, Charles Harrison, Mabel Riegleman, Mme. Heart-Dreyfus, Dan Beddoe, Leon Rice, William Simmons, G. Haydn Jones, Calvin Cox, etc.

Send for free thematics and catalog

(Selections sent on approval)

Harold Flammer, Publisher, New York City
56 West 45th Street

"THE PASSING of the KINGS"

New, soul-stirring, patriotic songs recently written and published by John Harvey Allemen. Just the thing to stir up enthusiasm in mass meetings, patriotic exercises, choral societies, and religious gatherings or Sunday School. "The Passing of the Kings" the song for which the book is named, has all the qualities to make it the new anthem of the budding World Democracy. Book also includes "America," "Star Spangled Banner," and six other national patriotic airs, words and music.

Send 35c (stamps or coin) for single copy. \$3.50 a dozen copies. Only a limited first edition. Don't fail to get YOUR copy.

Publisher, J. H. ALLEMAN
135 South Wells Street, Chicago

Beautifully Curly, Wavy Hair Like "Nature's Own"

Try the new way—the Silmerine way—and you'll never again use the ruinous heated iron. The curliness will appear altogether natural.

Liquid Silmerine

is applied at night with a clean tooth brush. Is neither sticky nor greasy. Perfectly harmless. Serves also as a splendid dressing for the hair. Directions with bottle. At your druggist's.

Your Eyes

A Wholesome, Cleansing, Refreshing and Healing Lotion—Murine for Redness, Soreness, Granulation, Itching and Burning of the Eyes or Eyelids; "2 Drops" After the Movies, Motoring or Golf will win your confidence. Ask Your Druggist for Murine when your Eyes Need Care. M-13

Murine Eye Remedy Co., Chicago

Please mention THE ETUDE when addressing our advertisers.

deflected from it by entering into the intricate byways indicated by science.

I am constantly asked by my pupils, "What are we to do to get a good tone?" "Shall I keep my tongue flat?" "Shall I bring my tone forward?—direct it to the head?" and so forth. My answer is, "Do none of these things. Take no heed of your throat. Do not attempt either to place or to direct your tone. Your only concern is, *what particular kind of sound you wish to hear.* Put your mind on that, and leave your body to satisfy your demand in its own best way. In that way you set your body free; in any other way you cause restraint and produce an unnatural tension which will beget a quality of tone that you do *not* want." At this reply they shake their heads, as much as to say, "That advice is not the kind I want."

Where and How?

It is a lamentable fact that the modern student always wants to know *where* and *how*, instead of *what*. They are so possessed with the notion that their business is with *Cause* and not with *Effect* that it is difficult, if not hopeless, to draw their attention to the *conception* of a sound which will be given to them by automatic processes, although it is actually on that conception that the coordinate functioning of voice depends.

It is true that the power to *conceive* tone that is beautiful is only natural to those who are inherently musical, but the faculty of *imitation* is shared by all in some degree, and in repeatedly imitating the perfected tone of the teacher or of some other singer the ear of the student becomes gradually familiar enough with it to conceive such tone independently.

I may not leave this subject without some definite summary of my final conclusions about voice production, and of the characteristics of voice in its perfected state.

1. Voice is perfect when there is *dynamic balance* between the fundamental tone (glottal vibrations) and the accompanying head resonance.

2. This balance is *not* achieved when the attention of the speaker or singer is directed to either the vibratory process or to the resonance spaces.

3. It is achieved when volition is infused into the conception of the *vocal sound itself*.

4. Both the stimulus and the agency of this voice conception are obtained through the auditory faculty alone.

5. The responsive action of the parts appointed for vocal expression is auto-

matic:—these parts act together coordinately as the singer *wills* to hear his voice give one kind of sound or another.

6. The sound he *conceives* is the sound he will hear provided the fundamental vibrations of the vocal cords be not deflected from their natural direction towards the resonator by muscular interference above the larynx.

7. *There will be no muscular interference* if this physical instrument, as a whole, has been rendered *fit* to produce sound as he conceives it.

8. The fitness of his instrument consists in being both normally healthy in all its parts, and sufficiently *pliable* to perform all of the nimble actions required for the constant changes in the adjustment of the various parts to suit the demands of the alternating actions of articulating and vocalizing which occur in every word, either spoken or sung.

If, then, the student be not physically handicapped, the direction of his effort is reduced to just two essentials:

1. To acquire the greatest possible degree of flexibility of all the parts employed, in order that they may be able to respond immediately to any and every demand made on them.

2. To know *what kind of sound* to require.

If he does not know intuitively the sound of voice when it is well balanced and therefore beautiful, as do those who are naturally endowed with the "musical sense," he must develop his sound perception by observing the different qualities in the various voices he hears, and by analyzing mentally in what their beauty or ugliness consists. He should listen critically to his own voice, as well as to the voices of others. He should experiment with it by postulating mentally various *qualities of tone* until he decides which way he would like his voice to sound. When his choice of *sound* is definitely established, that choice becomes his law. He must now work for the maintenance of that law.

New and Good Habits

With the already acquired flexibility of his vocal instrument, he will find that new and good habits are easily formed, and with the ready and efficient response of his vocal instrument new vistas will open. The untrodden fields of expression and of interpretation will allure him. The *voice* which has hitherto been all in all to him will now be relegated to the office of a *messenger* and his attention will henceforward be vested in his message.

A Word of Warning and Encouragement

An experience not at all uncommon to teachers is that a quite untutored singer when she enters the studio for the first time reveals the interesting fact that she has a naturally perfect tone production. In such cases, however, perfection mostly stops short somewhere. There is nearly always a "heel of Achilles"—a limitation of some kind—a grave difficulty to be overcome, which points to the necessity of *learning* to sing.

When the process of *learning* commences, however, it always results for the time being in loss of the spontaneity which constituted the chief charm of the singer. It now remains to be seen whether the young aspirant has artistic sense enough—and above all, *character*

enough, to go through the different phases of mental confusion and painful discouragement which lie between her first glimpse of an Art Paradise and the attainment thereof through conquest. That first instinctive expression in sound which welled up—fresh and unconscious from the child nature of Art must first perish that it may be born again into lasting life. And this rebirth has its conception, its labor-pains and its dangers, without which it cannot come into existence. But let the singer remain undaunted—firm in faith, confident in the power to reach the promised goal, and work on bravely and persistently. It is worth it!—C. K. R.

RHYTHM is a skeleton, which (like fire) is a good servant, but a bad master. If one sings in such a way as to reveal the skeleton, in other words to suggest the rhythmical exactions, the singer is the servant. If one conquers rhythm so conclusively that the skeleton is imperceptible, the singer is the master. Rhythm

is altogether and exclusively a thing of the spirit. It has neither length, breadth or thickness, height or depth, heat or cold, youth or age, not even accent. It has not length, but it measures length; it has not accent, but it dominates accent. It is at once the most exacting and the most elastic thing in art.

There is Beauty in Every Jar

50c and \$1

Ingram's Milkweed Cream

Keep the bloom and softness of youth in your complexion with Ingram's Milkweed Cream. It is therapeutic, it gives health to the skin tissues, it overcomes imperfections of the complexion. It is softening and cleansing, too. No other emollient will give you the same result. Since 1885 used by women of refinement the world over. Use it daily.

"Just to show the proper glow" use Ingram's Rouge. Perfumed with exquisite delicacy. Safe. Comes in solid cake. No porcelain. Three perfect shades. 50c.

Send us a dime for our Guest Room Package containing Ingram's Face Powder and Rouge in novel purse packets, and Milkweed Cream, Zedenta Tooth Powder, and Perfume in Guest Room Sizes. (100)

Frederick F. Ingram Company
Windsor, Ont. 43 Tenth St., Detroit, Mich.

War, Competition, Higher Standards, make it imperative that a alert and sensible musicians apply intense effort and more efficient methods to the conduct of their business.

THE BAILHE BUSINESS RECORD BOOK FOR MUSIC TEACHERS

WILL

1. Schedule Your Pupils.
2. Record Their Lessons.
3. Post Debits and Payments.
4. List Your Prospects.
5. Index Your Teaching Material.
6. Increase Your Classes.
7. Show You How to Advertise.
8. How to Collect Your Bills.
9. Help You to Make Good Musically and Financially.
10. Give Daily, Monthly and Yearly Report of Your Business, made necessary by your Income Tax Report to the Government.

No bookkeeping knowledge necessary. Endorsed by leading musicians. Price \$3.50, postage prepaid. Money refunded if not entirely satisfactory. Send orders to

Ft. Wayne Printing Company : Ft. Wayne, Ind.

YOUR MUSIC IS TORN!

It will Take One Minute to Repair it by Using

Multum-in-Parvo Binding Tape

5-yard roll of white linen or 10-yard roll of paper, 25 cents each, postpaid.

Transparent Adhesive Mending Tissue

10 cents per package

If your music dealer does not carry it, send to

Theo. Presser Co., Philadelphia, Pa.
OR
Multum-in-Parvo Binder Co.
624 Arch Street Philadelphia, Pa.

THE SLIDING MUSIC RULER

(SELF INSTRUCTOR)

A musical device endorsed by prominent musicians.

Maestro-Trucco's Studio
329-331 Amsterdam Ave. - - - New York
Free description on request.

PARKER'S HAIR BALSAM

A toilet preparation of merit. Helps to eradicate dandruff. For Restoring Color and Beauty to Gray and Faded Hair. 50c. and \$1.00 at druggists.

CLASS RINGS AND PINS

Let us design your class or club rings, pins and gold and silver medals. Sketches and samples free on request. It will pay you to deal with us direct.

THE COLLEGE SHOPS
Mfg. Jewelers Attleboro, Mass.

Arranging and Correction of Mss.

A SPECIALTY

A. W. BORST, Presser Bldg., Phila., Pa.
Composer of Cantatas, Songs, Piano-forte and Church Music

Please mention THE ETUDE when addressing our advertisers.

For the
Throat

LUDEN'S

Give
Quick
Relief

A STAR Performer

For Public Speakers, Singers etc.

Relieves dryness in the throat and keeps the voice clear. Carry Luden's with you always.

Look for familiar Luden yellow, sanitary package. Wm. H. Luden, Reading, Pa.

LUDEN'S
MENTHOL COUGH DROPS



Dear Madam:

Your copy of our Fall and Winter Magazine of Fashions is now ready. It is the most unique Fashion Book of its kind published in America and there is no charge.

Send for it at once.

Yours truly,

Newcomb-Endicott Company.

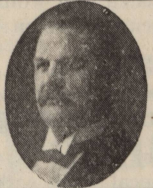
Detroit, Mich.

M/PS

Dept. B

STUDY HARMONY
and COMPOSITION
by MAIL

under the personal instruction of Dr. Alfred Wooley, winner of International anthem competition, 1911. A simple, concise and practical course. Send for prospectus and rates. Composers' MSS. corrected. ALFRED WOOLEY, Mus. Doc. A 322 W. Utica St., Buffalo, N. Y.



Simplified Shorthand

Learn in 5 evenings home study; then acquire speed with K. I. Shorthand. Amazingly simple, easy. Approved by experts. Write dictation, messages, etc., rapidly as spoken, after brief, pleasant practice. Favorite method for personal use; make notes at lectures, meetings; keep confidential diary. Big help in any profession or business; aid in your career. Used in Army, Navy, courts, commercial schools; by public and private stenographers, teachers. Slight cost. For busy people, including YOU. Proof Lessons, Guarantee and Brochure with testimonials free, postpaid. Address: KING INSTITUTE, EA-147, Station F, NEW YORK

Keeps Skin Smooth, Firm, Fresh
— Youthful Looking

To dispel the tell-tale lines of age, illness or worry—to overcome flabbiness and improve facial contour—there is nothing quite so good as plain

Powdered SAXOLITE

Effective for wrinkles, crowsfeet, enlarged pores, etc., because it "tightens" and tones the skin and underlying tissue. No harm to tenderest skin. Get an ounce package, follow the simple directions—see what just one application will do. Sold at all drug stores.

Please mention THE ETUDE when addressing our advertisers.

Musical Questions Answered

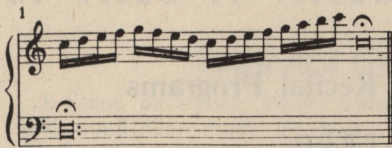
Always send your full name and address. No questions will be answered when this has been neglected.

Only your initials or a chosen nom de plume will be printed.

Make your questions short and to the point.

Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

Q. What is the meaning of the strange characters on the staff just at the close of the first study (from Clementi) in Book VIII of the "Standard Graded Course"?—Curious.



A. The last note in the right hand is a breve, a long note equal to two whole notes. The chord in the left hand is composed of dotted breves, equal to three whole notes in value. It was rather an affectation for Clementi to use notes of this form, as they were already nearly obsolete as far back as his day. The usual modern form of notation would be:—



Q. Is there any specified number of measures for a waltz?—E. G. C.

A. Generally speaking, yes. The waltz is composed of groups of eight, sixteen or thirty-two measures. The waltzes of Chopin follow quite different form from those of the popular waltzes of to-day or even the waltzes of the Strauss type. The Strauss waltzes were really groups of sets of waltzes. The Chopin waltz often employs no more than three set themes and sometimes only two. In the earlier forms of waltz there were usually only two sections of eight measures each. Irregularity in the groups of measures is now found in waltzes of the concert type.

Q. Have any of the famous musicians been famed for their public performance upon more than one instrument?—VERSATILE.

A. Beethoven was capable of playing both the violin and the piano and Bach likewise. Mozart was so good a violinist that his father expressed great regret at his giving it up. Handel played the oboe and was very fond of that instrument. Many of the masters have been fine pianists and fine organists (Saint-Saëns is a modern example. Harold Bauer was an excellent violinist before he became a pianist. Emil Pauer, formerly conductor of the Boston Symphony, gave concerts at which he was conductor, solo pianist and also solo violinist. Mendelssohn played both the piano and the violin, also the viola, and was a fine organist, and the same could be said of the Danish composer Gade.

Q. Why do so many of the famous singers take names other than their own?

A. This was purely a fashion and is fortunately falling into disuse. "Melba," whose name was Mitchell before her marriage to a Mr. Armstrong; "Nordica," whose name was Norton; "Nevada," whose name was Wixom, would probably choose their own names now. Just why Americans should feel that they should camouflage Higginson or Winterbottom when continentals glory in Humperdinck and Witscherowskyvitch is hard to understand.

Q. What does Miserere mean?—NOVICE.

A. The Miserere is the musical setting of a psalm *Miserere mei Deus* and is a part of the service of the Catholic Church called *Tenebrae*, sung late in the afternoon on three days only in the year—the Wednesday in Holy Week, Maundy Thursday and Good Friday. An excellent account of this impressive service as given in the Sistine Chapel at Rome will be found in *Gracie's Dictionary of Music and Musicians*. The oldest example of musical setting is by Festa.

Q. What is an Ophicleide?—ANTIQUARY.

A. It is an improvement on the instrument known as the serpent. It is made of brass and has twelve keys. It is a conical tube possessing the usual harmonic series of the brass instruments. The compass of the instrument is a little over three octaves. It has a hollow tone and some have the feeling that it does not mix well with the other instruments of the orchestra. For this reason it fell into disuse. Mendelssohn was very partial to the instrument and Wagner used it occasionally. Ophicleide parts are now commonly rendered on the bass tuba, which has entirely replaced it both in band and orchestra.

Q. What is the real difference in the modern sense between the time indicated by a capital C and that with the same C with a line through it?—PUZZLED.

A. The sign C commonly used for what is termed "Common time" applies to four-four measure; that is, four quarter notes to a measure. When the line is through the C the measure is two-two, with two half notes to a measure. This, of course, is arithmetically the same, but a conductor in leading music would beat four times to a measure of four-four and twice to a measure of two-two. The natural position of the main accents of the measure determines this. The difference should be carefully observed.

Q. Why is violoncello spelled thus and not violincello?—AMATEUR.

A. Because the violoncello is a smaller form of the violone or contrabass viol and therefore a diminutive of the word is used.

Q. Who are regarded as the leading comic opera composers of the world?

A. The fame of the composer of comic opera is often very short lived—there are a few, however, that stand out and will endure many years to come. THE ETUDE reader should also remember that many of the greatest of the masters have written light and even comic operas. Among the best-known men whose work as writers of comic operas has brought them fame are: Offenbach, Genée, Lecocq, von Suppe, Millocker, Strauss, Sullivan, Audran, Planquette, Jacobowski, Sousa, de Koven, Herbert, Caryll, Friml, Lehar. Many musicians feel that Wagner's *Mastersinger* is the greatest of all comic operas.

Q. Are there any short rules for slurring that will cover all cases? If not, please give me a few general rules. How did slurs originate?—YVONNE.

A. There are no short rules that will cover all cases as phrasing (phrasing is preferable to slurring) is one of the most involved and intricate subjects in advanced music study. Here, however, are two general rules which cover a great many cases. Divide phrases into phrases of two notes and phrases of more than two notes.

1. Two-note phrases of notes of short duration (quarter notes or less in slow time—half notes or less in rapid tempo) connected by a slur. The first note is generally accented and the second played shorter and lighter. When the notes are half notes (in moderate time) or longer the second note is not usually shortened. In two-note phrases where the second note is longer than the first the slur is merely a legato mark.

2. Slurs of more than two notes. The student looking for generalizations in playing will do well to regard this slur merely as a legato sign until a thorough study of phrasing may be taken up. There are many contradictions which are interesting as they are difficult to remember.

Slurs are said to have originated in violin music, to show how many notes could be played with one stroke of the bow. Possibly they were also used at one time to indicate how many notes the singer could render with one breath.

How to Use the "Etude's" Educational Supplement

REALIZING the need for an appropriate portrait to supplement the biographical studies in THE ETUDE, we present with this issue a portrait which may be framed in a very ingenious and original manner at slight expense. Simply procure a good piece of window glass measuring exactly eight by ten inches, a standard size that can be procured in any store where glass is sold. Place the glass over the face of the portrait; fold over the edges of the paper so that the plain border on the back of the portrait covers the edges of the glass all around. Neatly remove unnecessary white paper margin and paste down in passe-partout fashion. A hanger may be made in the shape indicated above the biography from tough paper and pasted on the back. Schools, conservatories, private teachers and students will thus obtain a most excellent framed portrait at the cost of a few cents, supplementing the study of the master in this issue of THE ETUDE, and providing the reader with a beautiful decorative picture for the study and home.

An Ideal
Medium-Size GrandEMERSON
Style B Grand

This beautiful instrument seems as nearly perfect as skill, experience, and manufacturing facilities can make it.

Its tone is purely that of the Concert Grand, having great power and sympathetic qualities.

Dealers in Principal Cities

Emerson Piano Co.

Established 1849

Boston

Mass.

Beautiful Songs for Special Purposes

State your Requirements

THEO. PRESSER CO., Phila.

A Striking Concert Novelty

American Indian Rhapsody

On Themes Recorded and Suggested
By THURLOW LIEURANCE

By Preston Ware Orem

Price, \$1.00

This is the first genuine American Rhapsody—an attempt to idealize the aboriginal themes in a like manner as has been done with other national and folk themes. The result is a brilliant and forceful composition which has already received the endorsement of many pianists of note.

THEO. PRESSER CO., Phila., Pa.

Reduce Your Weight

YOU can get rid of excess flesh as sure as sunrise tomorrow. If you do not possess a perfect figure, correct posture and abundant health, let me help you. You can accomplish these things in a simple way—in your room.

I know you can, because I've helped 85,000 women and what I have done for so many I can do for you.

Don't reduce by drugs or diet alone. You'll look old if you do. You should have the proper exercise to reduce your figure just where you want it reduced.

I build your vitality, strengthen your heart and teach you to stand, walk and breathe correctly, as I reduce you.

If you send me your height, I'll tell you just what you should weigh. No charge—and I'll send you my 28-page illustrated booklet FREE. Write me. I'd like to tell you of my wonderful experience.

SUSANNA COCROFT

Dept. 29 624 South Michigan Avenue
CHICAGO, ILL.

Please mention THE ETUDE when addressing our advertisers.

Department for Organists

Edited by NOTED EXPERTS

"The eloquent organ waits for the master to waken the spirit."—DOLE

How to Arrange Organ Recital Programs

By Henry Hackett, F.R.C.O.

To maintain and increase the popularity of the organ as a solo instrument, a great deal depends on the choice of program.

The fact that the technic of the soloist should be of a very high order need not be discussed here. Sometimes the organ will fail to make its appeal because of the want of taste on the part of the performer.

Some organists seem to be hopelessly of the "dry as dust" order, and even when they have a fine instrument at their disposal, fail to take advantage of the variety of tone color that a good organ possesses. Admitting that the organ is not an orchestra, the claim must at the same time be put forward, that a great variety of tone color can be obtained from a modern concert organ.

The writer has known organists perform a program consisting entirely of the heaviest and most severe type of music written for the instrument and the same time ring the changes on a very few varieties of stops.

A Banquet Not All Bread and Meat

A well-arranged meal consists not only of solid bread and meat, but contains at the same time a selection of lighter food, such as vegetables, sweets, etc. How often, however, will the organ recital program be found to consist either of meat or sweets only. Variety should be sought, coupled with real musical worth.

Organ Recitals of Different Sorts

One may divide organ recitals (and recitalists) into several different classes.

1. The traveling concert virtuoso, who generally will play on first-class organs, and, owing to the fact that he performs

on many strange instruments, usually performs the same numbers at each recital. His audience will generally be a different one for each occasion, and he is no doubt wise in keeping for each tour a number of pieces that he knows practically from memory. By this means he can give his attention largely to the handling of the many unfamiliar instruments that he will come across.

2. The public hall recitalist of a large town. His problems are quite other than those of the traveling virtuoso, as a considerable number of the same people regularly attend his recitals, thereby forcing him to extend his repertoire constantly, in order to avoid criticism for undue repetition.

He will, however, possess the advantage of knowing his instrument well, thus enabling him to devote his attention to a wider musical culture, in particular to the study and introduction of new works that are continually being issued by well-known composers.

3. The organist who gives recitals in places of worship is restricted to some extent in the choice of music. To one having a proper sense of religious reverence, music of a garish, noisy or frivolous character will seem grossly out of keeping; on the other hand, all good music is in a sense, sacred, and there should be no real difficulty in planning a program that is both reverent and attractive.

4. Another type of recital to be mentioned is that often given by a professor before students at a college of music, or in the presence of a gathering of professional organists. As the audience on these occasions consists largely of persons who either play or understand the

organ, the programs are generally of a more severe type, being frequently chosen, either from a special composer, or with some particular purpose in view.

Practical Suggestions for Variety

Admitting that variety is essential, one might suggest that a program for a popular audience may consist of the following types of pieces:

A classical piece (which generally makes its greatest appeal in the middle of a program, thereby giving the listener an opportunity of hearing some lighter things before settling down to the heavier fare).

A march might with advantage be included in every program, and, either an air with variations, or a fantasia upon some popular theme, will generally make its appeal. Pieces of a quieter nature, calling for the use of the many soft tonal varieties, are always sure of a number of admirers.

A toccata or other similar type of selection will make an attractive number, especially if played next to a piece of a quiet, reposeful type; and one must not forget that in addition to a large number of overtures originally written for orchestra and effective when performed on the organ, there are now to be found a number of good specimens of this type of piece that have been composed especially for the organ.

A selection of say seven pieces might be arranged somewhat as follows:

1. Overture.
2. Soft piece (either original or transcription of some well-known vocal selection).
3. March.
4. Soft piece for a variety of the quieter stops.

5. Classical piece (sonata, fugue or concerto).

6. Theme with variations.

7. Toccata.

When Outside Talent is Available

Change is frequently sought in a programme by the addition of either vocal solos or pieces for other instruments, such as the piano, violin or violoncello.

In cases where an orchestra is not available, the organ has frequently supplied the want, providing the accompaniment to concertos written for these instruments. Consideration should be given to the type of audience one has to interest and the particular musical character of the district wherein the recital is given.

The average listener is best satisfied with a mixed selection, as one piece at least will generally appeal to each person present. On the other hand, a more severe type of program may be laid before a musically educated assembly.

Consider Local Conditions

In districts where good concerts of choral music are common, it is not advisable for choruses or similar vocal selections to be included in the organ recital program; similarly should one be performing in districts where good orchestral concerts are frequently given, it would be wise not to invite comparison with such, by playing on the organ, music written originally for orchestra.

On the other hand, in places where fine orchestras are seldom if ever heard, transcriptions such as Beethoven's *Egmont Overture*, or the *Largo* from Dvořák's *New World Symphony* will be most welcome, thus enabling music to be appreciated that would have no opportunity of being heard in its original form.

Estimating the Power of Tone of the Different Stops

By Charles W. Landon

THERE are three mechanical reasons why organists rarely really know the amount of power of a given stop as compared with the other stops of their organ. The wind chest is almost always quite a bit higher than the organist's head as he sits at the manuals; this allows the volume of tone to float over his head as one might stand under a stream of water from a garden hose and not get a thread wet.

The place of the different ranks of pipes on the wind chests and their location within the organ case is another factor. Pipes that stand near the front give out their power of tone unhindered. Those that stand at the back of the organ are not only further from the organist, but his low seat hinders him from feeling their full power.

There is yet another factor to be taken

into account; the swell box. This is generally very much higher than the organist's head and is placed so that its tones when the swell panels are open, are heard much plainer on one side of the building than on the other, for they often open at the side instead of the front. Where the organist sits he cannot estimate tone power, and he is liable to give more force of accompaniment than of solo, or, some tone color in his combination will be too pronounced for a good effect.

Therefore, let him make many of his favorite stop and color combinations and have a musical friend play a short passage of each while he listens from three or four parts of the building, near its center, far back and perhaps on either side. He will make some valuable discoveries in this experiment; most of all, probably, in regard to the balance of tone between the pedals and the manuals.

Playing for Choir or Congregation

In his playing for choir or congregation the organist must constantly decide between too heavy or too light an organ. It is a common fault to cover up the voices with heavy organ playing, which, while it inspires confidence and gives support to the singers, leaves the impression on the listener of an organ solo with vocal accompaniment. It is better to err on the side of too little support. Singers learn to rely on a loud organ accompaniment, and do not develop their own independence. Besides, the heavy organ is apt to cover up a multitude of vocal mistakes. Choirs should frequently rehearse without accompaniment, for this reason. In fact, the finest shading and expression can only be produced when the voices sing entirely without accompaniment. But when the organ is used with the voices it should follow the natural and indicated expression of the words with fidelity, and be played for choir or congregation in such a way that

the rhythm is unmistakable, leading the vocal work with all-compelling precision, and counteracting any tendency either to drag or hurry—equally bad faults. The occasional use of a bright staccato touch will give a snap to the playing, especially of a congregational hymn, which helps considerably in clarifying the rhythm and correcting a tendency to drag. Playing the right hand part of a hymn tune in full chords, an octave higher, accompanied by full chords in the left hand and octave pedals, will act as a steadier of rhythm. An alert congregation may be trained to listen and respond to the playing of an organist whose playing leads, even phrasing the hymns, according to his indications, singing with expression, sometimes without organ, for perhaps one line of the hymn, and also changing the tempo for different stanzas of the same hymn. Try it with your congregation, but do not let them lead you, as all large congregations will oc-

GUILMANT ORGAN SCHOOL

DR. WILLIAM C. CARL, *Director*

Six Free Scholarships

Write for Particulars and New Catalog

44 West 12 Street
NEW YORK CITY

Hugh A. Clarke, Mus. Doc.

LESSONS BY MAIL

In Harmony, Counterpoint
and Composition

4618 CHESTER AVE., PHILADELPHIA, PA.

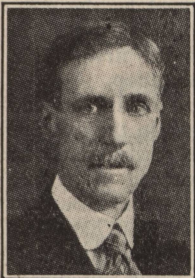
R. HUNTINGTON WOODMAN

offers a thoroughly practical course of training for Church Musicians; Organ Playing; Improvisation; Theory; Practical Composition. Address

131 Hicks St., Brooklyn, or
212 West 59th Street, New York City

STEERE ORGANS All Built to Order for those who desire the best, the smallest, the largest.

THE J.W. STEERE & SON ORGAN CO.
Established 1867 Springfield, Mass.



WARREN R. HEDDEN

Mus. Bac.
Fellow of the American
Guild of Organists
Teacher of

Harmony
Counterpoint
and
Keyboard Work

CORRESPONDENCE
COURSES

Studies Prepared for Degrees and Guild
Examinations

170 W. 75th St. :: New York

Organists—Be Up to Date!
You cannot keep abreast of developments unless you
Read The Diapason
For 75 Cents a year you will receive each month all the news of the organ world—specifications of the large organs, programs of the recitals of the leading organists (an average of 50 programs a month), reviews of new music by an expert, an excellent special department for moving-picture organists, special articles, etc.

Send for sample copy and be convinced.
THE DIAPASON
25 East Jackson Blvd. Chicago

Austin Organs

TIME is the greatest of teachers. It reveals the many mistakes of the uninitiated.

Examine, if you will, two or three different makes of pipe organs that have been in use for, say 15 years.

Time will show which one has paid the most interest.

Austin Organ Co.

165 Woodland St. Hartford, Conn.

Please mention THE ETUDE when addressing our advertisers.

casional drag, particularly on old familiar tunes like *Federal Street*, where the same note is repeated several times and the rhythm is hard to define. The writer attended a church service in a popular church in London, however, where the organ was unable to actually lead, as the congregation was so vast that their hearty singing of the various voice parts quite overtopped the big organ, which could only be identified by its heavy pedals, as it is a well-known fact that deep sounds travel farthest. However, such hearty singing did not permit

of dragging, and the organist could then very properly accompany and not lead his congregation. Speaking of pedals—for small choirs care should be taken to rest the pedal part at times, which makes it more effective on its re-entrance. The pedals should not be too heavy or the vocal bass part will become ineffective, as voices cannot compete against a heavy pedal of 16-foot pitch one octave below the voices. Especially in quartet accompaniment the pedals must be used sparingly, for this reason.—FREDERICK MAXSON.

Suggested Gymnastics for Organists

1. Stand on tiptoe; slowly lower the heels until they touch the floor. Rise slowly to first position. Repeat ten times.
2. Crouch on the floor, soles of feet flat down, legs contracted, knees together, hands grasping the back of a chair. Rise slowly to standing position, as though pressing down the floor meanwhile. Five to ten times.
3. Stand erect, with feet flat on the floor. Slide the point of each foot to

right and left, separately, rotating from the heel as a centre, without moving or turning the body. Ten times each.

4. Stand erect, leg extended in front of body, knee rigid, foot lifted about six inches from floor. Alternately lower and raise the point of foot by a free ankle movement; move point also to right and left, free ankle. Repeat each motion ten times, then change to other foot.—FREDERICK MAXSON.

The Use of the Piano in Connection with the Pipe or Reed Organ

By Hortense Marshall

IN quite a number of churches, even in the smaller places, and in some college chapels, we find both a pipe organ and a piano. In still more, possibly, we find a piano and a (perhaps disused) reed organ.

An excellent way of adding power and variety to the music is by using the piano and the organ together.

The piano may easily be tuned to the pitch of the organ, and this is of course a necessary preliminary. Modern pipe organs are usually tuned to International pitch (A=435). By the way, tuning the church piano is an excellent idea, as I fear it is done much too seldom for its best good and the ears of the listeners.

There is one thing which should be properly attended to, in connection with tuning—the piano and the organ are affected somewhat differently by changes in temperature, and will stay in tune together only if tuned at about the same temperature at which they are to be used. If the tuner works in a cold church, as soon as a fire is made and the air warm, the instruments will be out of tune with each other, even though each is singly in tune by itself.

Best Plan for First Attempts

If a pianist has never played with a pipe organ, a very good way to begin playing with one, is to use the two instruments together, at first only on hymns. Later they may be used for accompanying anthems, and lastly, when some skill in ensemble playing is attained, pieces specially arranged for piano and organ (which may be obtained from any leading publisher) may be used. Music listed

“for piano and harmonium” is perfectly good for this purpose, the harmonium being the European form of the reed organ.

Listen to Each Other

In order to secure a good balance of tone, the players must form the habit of listening to each other, and observing the combined effect: in other words, the two instruments should be played as if they were one. That is not easy at first, but practice makes perfect.

Interesting Material Available

There are excellent arrangements of standard music by Scotson Clark, Alexandre Guilmant and many others, for the piano and organ together, which would be delightful for a service or concert. Most of the music published for piano and organ together has the organ part playable on a reed organ, although of course far finer effects are possible on the pipe organ.

Many beautiful effects are possible through the use of the various solo stops of the pipe organ, in connection with the piano.

The pedal stops, however, require careful management, in order not to injure the effect by overbalance. Sometimes a third person, listening in another part of the room can judge of this better than the players themselves.

Best of all, many will declare, is the effect of the piano and organ used together to accompany congregational singing. If well done the effect is most inspiring, and will add much zest to the church music.

“On the Job”

ARE you able at the drop of the hat to play *America*, *The Star Spangled Banner*, *The Marseillaise*, *The Battle Hymn of the Republic* and the other of the more usual national hymns of America and the Allies without notes and with such stirring force that the congregation must sing, whether it will or not? No gathering is complete in these war times without some manifestation of patriotism, and it naturally falls upon the organist in most communities to lead the singing, if he can. Here is an opportunity to do

your bit. The musician has had little chance professionally to exhibit his patriotism, so we must be sure to grasp eagerly at every opening that presents itself; for he does not want to be accused, even unjustly, of being a slacker. As we do not think much of our audiences which cannot sing the national hymns without the words before them, so we must not be caught in the same trap by being unable to play the hymns without notes.—J. L. ERB.

STEEGER

The most valuable piano in the world

THE Steger Piano is a leader that represents the highest ideals of the art of piano making.

Musical excellence and reliability have made the Steger Piano the favorite of thousands of American homes.

The superb Steger tone adds to its artistic beauty.

Write for Steger Piano and Player Piano Brochure and convenient terms. Steger dealers everywhere.

STEEGER & SONS PIANO MFG. CO.

Steger Building, Chicago, Illinois
Factories: Steger, Illinois



Learn Harmony and Composition

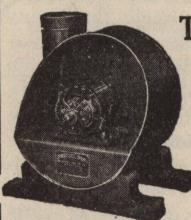
Taught by MAIL, successfully, practically, rapidly. Send 3-cent stamp for trial lesson. **Three Trial Lessons Free.** If not then convinced you will succeed, you owe us nothing. You must know the rudiments of music and music business, otherwise don't write.

Wilcox School of Composition
Box E. 225 Fifth Ave., New York City, N. Y.

Möller Pipe Organs

Twenty-five Hundred in use. The highest grade instruments. Gold Medals and Diplomas at Six International Expositions. Satisfaction guaranteed. Catalogs, specifications and estimates on request.

M. P. MÖLLER Hagerstown, Maryland



THE “ORGOBLO”

will solve your organ blowing problems.

Over 12,000 equipments in use
Write for new Catalogue
No. 20, also new Student Organ Booklet

THE ORGAN POWER CO.
HARTFORD, CONN.

Winners of the highest awards at
Panama-Pacific and Jamestown Expositions

MAKE MUSIC ROLLS

The Leabarjan Perforator is a machine designed for the purpose of making music rolls in the home. Owners of Player Pianos will appreciate the pleasure of making permanent rolls of their favorite compositions. The operation is simple and fascinating. The Perforator has a capacity of four rolls at one time thus enabling one to duplicate music rolls for his friends. Write for complete information

LEABARJAN MFG. CO., Dept. C, HAMILTON, OHIO



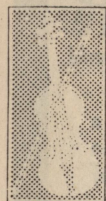
NADINE FACE POWDER

IN GREEN BOXES ONLY

Makes the Complexion Beautiful
SOFT AND VELVETY. Money back if not entirely pleased.

Nadine is pure and harmless. Adheres until washed off. Prevents sunburn and return of discolorations. A million delighted users prove its value. Popular tints: Flesh, Pink, Brunette, White. 50c. by toilet counters or mail. Dept. E.
National Toilet Company, Paris, Tenn., U.S.A.

Please mention THE ETUDE when addressing our advertisers.



Department for Violinists

Edited by ROBERT BRAINE



"If All Would Play First Violin We Could Get No Orchestra Together."—R. SCHUMANN

Expression In Violin Playing

An inquirer writes:

"How can I develop good expression in violin playing? My teacher says that I have good technic, but play without expression."

In the last analysis, expression in its highest forms must come from within, and cannot be taught. The great poet is "born, not made," and the great violinist must have a sensitive and poetical nature, to give out the deep and varied emotions which the composer of great violin compositions sought to portray in them. If one has nothing to express, how can he play with expression? It is a good deal like the response of the Chinese photographer, to a lady who complained that her photograph did not do her justice in that it "was not handsome enough." He said, "But, Madame, if not have handsome, how can?"

However, there are very few violin students who have natures so sluggish and unemotional that they cannot learn to play with at least some expression if they do but go about developing it in the right way.

Great Artists Criticised

It is not students alone who are taken to task because their playing lacks expression. Great violinists, of world-wide fame, are constantly criticised for the same shortcoming, whether it is deserved or not. There is no phrase more over-worked by the critics of the daily press in speaking of violinists than, "He is a great technician, but plays without soul and little expression."

Even so great a violinist as Jan Kubelik was frequently accused of playing with little expression, by critics all over the world. It is quite likely that many of these critics fell back on this accusation, because they could not find much else to criticise in his playing. However, it was quite the fashion for a long time with the critics to condemn his performances for lack of soul. I think this criticism was largely undeserved, for the most part, in the case of this artist, for, while there may be others with more poetical and emotional natures, it is ridiculous to contend that he plays without expression and very exalted expression at that. It is absurd to pretend that a violinist whose playing has delighted millions of hearers, who has worked his way to the very pinnacle of his profession, and who has acquired a large fortune from it, could have so charmed his hearers if his playing was entirely unemotional and expressionless.

Another of the many violinists who were accused by the critics of playing without expression, and of being a "mere technicians," was Cesar Thomson, the great Belgian violinist and teacher. Here again I think much of the criticism was undeserved, since Thomson had excellent success on the concert platform, even if his playing was not as deeply emotional as certain other violinists.

Many other examples might be named. The critic loves a shining mark, and the great violinist with a supremely excellent technic, is very apt to be accused of

playing with insufficient expression, because the critic can disparage his performance in no other way, and considers it unprofessional not to be able to find anything wrong.

Learning Expression

There is not the slightest doubt that correct expression is the most important element in good violin playing. A simple melody, played with supreme expression, gives much greater pleasure to the hearer than an elaborate composition played without the proper expression. This being the case the violin student should devote the greatest pains to give each composition he plays its appropriate expression. While few possess that rare, sensitive, poetic, emotional nature which is necessary to develop expression in its more exalted forms, there is hardly a violin student with a nature so dull and unemotional, but what his expression can be improved.

Good Technic an Aid

The first step towards good expression is good technic. We cannot fly without wings, and we cannot play with expression unless we possess the mechanical skill to produce beautiful tones, of any degree of volume, from the soft whisper of the pianissimo, to the thrilling clarion call of the fortissimo. We must also be able to swell or decrease the tone at will—one of the most difficult of all technical feats in violin playing. All bowings must be mastered, and the sense of rhythm and accent thoroughly developed. Left hand technic must be thoroughly worked out. We must be able to play in tune even in the most difficult or intricate passage. We must learn how to play in time, for there can be no perfect expression without perfect time.

Having mastered the technical side of a composition, the proper expression can be taken up. Every expression mark should be observed. The student should keep a musical dictionary constantly at hand to look up the meaning of words which he possibly does not know. He should have a metronome to get an approximate idea of the proper speed of each movement, in case metronome marks are given in the composition. Above everything he should try to get the true meaning and spirit of the composition, as intended by the composer. Every composition worthy the name has a "soul," and a characteristic life of its own, which must be brought out by the violinist in his performance of it. In the *Berceuse*, we must hear the mother tenderly singing to her child, in the *Spanish Dance* we must feel the stirring Spanish rhythm, in a melody taken from a grand opera we must hear it as it would be sung in the opera. A composition to be played with expression must be studied and analyzed in every detail. Each part has a special meaning. Here the composer may have introduced a passage imitating a trumpet call, there the note of a bird, here a song, in another part the shrilling of a fife, or again a characteristic national dance movement of some country, which requires special characteristic rhythm. Many another composition

tells a story, which the player should know if he would do justice to it.

Happy the violin student who has a teacher who is a master of his art, and who can point out the meaning of every part of a composition, and who knows tradition, that is, the way the greatest violinists have played certain compositions as regards time, interpretation, rhythm, expression, etc.

The emotional side of a student's nature can be greatly developed by hearing good music, especially attending grand opera frequently, which will develop the dramatic side of his nature, symphony and string quartet concerts, recitals by great artists, and especially great violinists—in short, good music of every kind.

In the case of young performers, expression develops with increasing age and experience of life. The performer who has lived much, suffered much, and felt deeply, will naturally play with greater expression than one who has lived a quiet, uneventful life. A famous manager was asked to hear a young soprano just out of her teens, with a view to his giving her a grand opera engagement. She had extraordinary talent, but when asked his opinion after hearing her sing, he said, "She has no soul. She has not yet suffered, nor really lived. If some one would marry her and break her heart, she would develop into the greatest singer in Europe."

Difficulty In Shifting

A correspondent writes: "When shifting from one position to another, I often find it very difficult, on account of my hands becoming sweaty and sticky. How may I remedy this?"

While excessive perspiration interferes with shifting to a considerable extent in some cases, the main difficulty with most violin students, where trouble of this kind is experienced, is that they grip the neck of the violin too tightly with the hand when they shift. The violin should be held firmly by the pressure of the jaw on the chin rest, and very lightly with the left hand. Above all, the thumb should be flexible, and should be moved up on the neck in advance of the hand when shifting to a higher position, and down in advance of the hand in going from a higher to a lower position. This is a bit of technic which the majority of violin teachers do not impart to their pupils, and yet it is highly essential to neat, rapid shifting.

It is much better to have the neck unvarnished, as the plain surface of the wood of the neck, sand-papered to a satin finish and rubbed down with linseed oil, offers a much smoother and more satisfactory surface for the play of the thumb in shifting than a varnished surface. Some violin makers varnish the neck, and when this has been done it is better to remove it.

As yet there is no reliable remedy for perspiring hands, although many remedies have been suggested. One of the best is to rub the palm and fingers of the left hand with grain alcohol, although the perspiration soon returns.

An Important Detail In 'Cello Playing

By P. Roderic

Most new 'cellos come equipped with a metal end pin which is too short. Why this should be I do not know. Perhaps it is intended that the 'cello should be kept at the same height above the floor that it used to be in former times when the instrument was held between the player's knees without the use of any end pin whatsoever.

The disadvantages of too short an end pin are obvious. The root of the evil is, that, with one, a cramped position must be assumed in playing. The 'cello has to be held up too straight. The knees interfere with the bow stroke. The player has to bend forward in an uncomfortable position. This latter disadvantage is aggravated, of course, if the 'cellist be fairly tall.

Although the length of the end pin should be greater than it seems customary to make it, the exactly suitable length must be largely determined by the individual 'cellist. Freedom of movement in playing is to be sought for first of all. It is the primary consideration.

It seems impossible to obtain an end pin of the required length in the average retail music store. The order must be specially given. I succeeded in getting one made for me (of about fourteen inches) by a violin repairer who happened to have a friend who worked in a machine shop. I have no doubt but that a pin of the requisite length could be furnished by the larger musical supply houses, however.

The removable wooden end pin, too, which is in use, is usually too short. A friend of mine made himself a long wooden end pin, which was designed to be adjustable like the ordinary metal one. This seemed to me to be an excellent idea.

The prejudice against metal end pins, however, seems to me entirely unfounded. "No metal on a stringed instrument" is a general rule, but if an exception can be made anywhere it certainly can be made here. The difference in tone is negligible, and tone, after all, is the criterion.

If the end pin of your 'cello seems to you too short do not hesitate to go about changing it simply because it "came with the instrument." The makers are usually not players.

A Non-Dining Violin

THE great violinist Paganini was violently opposed to the wiles of society leaders who tried to get from him \$1,000 worth of violin music in return for the price of a dinner. On one occasion while concertizing in Paris he received a pressing invitation to dinner at the house of a noted leader of Parisian society. The invitation set forth that a notable company would be present, and a postscript added, "Do not fail to bring your violin."

Paganini sent back the invitation post-haste with the following endorsed across its face: "My violin does not dine."

Educational Violin Booklets Free

Written by an expert on Violins, to every subscriber who sends \$1.00 to

THE VIOLIN WORLD

ESTABLISHED 1892

A monthly magazine which no violinist can be without

141 West 42d Street
New York, N. Y.

OLD & NEW VIOLINS

BEST STRINGS

JOHN FRIEDRICH & BRO.

VIOLIN OUTFITS

GRAND PRIZES
CHICAGO 1893 ST. LOUIS 1904

279 FIFTH AVE
NEW YORK
EST. 1893

OUR "SPECIAL"

25c 10 Tested Lengths, 25c Silk Violin E, for 25c

Send for Violin and Cello Catalogue

MUSICIANS SUPPLY CO.

60 Lagrange St., Boston, Mass.

"In a Rose Garden"

For Violin and Piano

A tone poem of irresistible charm

By PETROWITSCH BISSING

Price, 30 cts, net

The Allanson Publishing Company
CHICAGO, ILL.

THE ETUDE VIOLIN STRINGS

ETUDE Violin Strings offer players a chance to avoid annoyance due to defective and unreliable strings.

The ETUDE Strings are manufactured for our trade and are as nearly perfect as the highest grade imported string, but are much less expensive.

Three length E Strings..... 20c. net
Two length A's or D's, each..... 20c. net
G Strings, each..... 20c. net
30 Strings, (1 Bundle) E, A, or D.....\$4.25 net

THEO. PRESSER CO. Philadelphia, Pa.

The Boys' Magazine

Tell Your Boy About This!

Boys, you can make good money each month selling *The Boy's Magazine*. Gives splendid business experience of great value later on in life.

Write us today for 5 copies. Send no money.

The Scott F. Redfield Co.
Dept. A29
Smythport, Pa.

EXCUSE ME
This is my busy day

The Standard Violinist

Price 60 cents

THE purchaser of this album will receive thirty-two selections suited to all possible occasions and within the range of the average player. The wealth of material offered is almost without equal in any other collection of violin and piano music. There is a separate violin part as well as the violin score in the piano part. A most desirable collection.

THEO. PRESSER CO., Phila., Pa.

Expert Advice on Violin Problems

C. S. C.—In a slurred passage from C in the first position on the A string, to the G above, with the fourth finger on the A string, the second finger slides on the string to the note E in the third position, and the fourth finger strikes the note G. The shift must be made so neatly that the intermediate tone is not heard.

T. A. M.—Antonius Stradivarius is considered by most authorities to have been the world's greatest violin maker. He worked at Cremona, a small town in Italy, and during a long lifetime made a large number of the peerless violins which bear his name. For every violin which was really made by him, there are thousands of imitations, bearing labels which are fac-similes of the original. You will find an excellent biography of Stradivarius in *Grove's Dictionary of Music*, which is in every public library.

J. K. M.—The only way to ascertain whether the varnish you have prepared is a re-discovery of the genuine Cremona varnish, the manufacture of which is commonly looked upon as a lost art, is to give a specimen to a good violin maker, who is familiar with genuine Cremona violins. He could experiment with it and soon ascertain how it compared with the original.

H. J. C.—As a rule, nineteen years is too late to start with the hope of becoming a good professional violinist, however, there are many cases on record where students starting that late have achieved fair success. There is a risk of losing much valuable time and money by so late a start, with perhaps failure at the end of the years of study which are necessary to acquire much of a foundation in violin technique.

A. M. P.—If you play the compositions you name really well, after a year and a half of study, you have done very well, but it all depends on how you play them. Starting at fifteen, it is possible for you to become an artist, if you have a really good teacher, and first rate talent. You ought to try and arrange for study in a large city where you could hear good music and good violinists constantly. It will be very difficult for you to advance much, living in a small town, where there are no advantages. THE ETUDE has already published many articles on the vibrato. You can obtain a book, *The Vibrato*, by Eberhardt, in which the subject is exhaustively treated. However, it is next to impossible to acquire a good vibrato from a written description.

W. R. C.—Out of consideration for its advertisers and subscribers, THE ETUDE has made it a rule not to recommend specific makes of violins, pianos, and other musical instruments through its editorial columns. Many of the leading American makers are advertisers in THE ETUDE. Almost any violin maker will send you one or more instruments on trial, so that you can judge for yourself.

G. B. O.—J. Barbe, Pere (senior) was a French violin maker, but of no great fame. However, many of these obscure violin makers occasionally make violins of surprising excellence. The price you paid for it, \$125, was not too much as violin prices go now days, provided the violin is in good preservation, was artistically made by hand, and has a tone of really fine quality, with sufficient power.

M. P. G.—I could not give an opinion as to your chance for success as a concert violinist without hearing you play. As you live near New York city, your most practical course would be to arrange to spend a few weeks there. You could play for leading violin teachers and get their advice as to your proficiency, and if this advice was favorable, you could play for managers, and try to get an engagement. If you wish to do orchestra work, you could not doubt get an engagement. If you are a really finished, competent violinist. However, you would have to face the chance of weeks, or even months' delay in getting a good engagement.

C. H. B.—Labels in a violin mean nothing, since labels are counterfeited by the million. It is also impossible to value a violin from a written description.

A. F. S.—For each genuine Stradivarius violin in the world there are probably 100,000 imitations, yet all have similar labels.

E. P. S.—You would probably find that the following will answer your purpose: *Sixth Air Varié*, by DeBeriot; *Sohn der Haide*, by Kellar Bela; *Meditation from Thaïs*, by Massenet; *Cavatina*, by Raff; *Souvenir de Wienicki*, by Haesche.

H. R.—Your trouble with the frequent breaking of E strings may be due to a poor

quality of strings, or come from profuse perspiration. Some people find it impossible to use gut strings in the summer, owing to damp fingers. Silk strings resist perspiration better. Occasionally a violinist is so troubled with perspiration that the only recourse is to a wire E string.

C. L. S.—The Klotz family, consisting of several branches, was one of the best known families of violin makers of the Mittenwald, where violin making was carried on for generations in families, and the business often descended from father to son. The best known representatives of the family were Egedius Klotz, George Klotz, Joseph Klotz, Jr., Johan Karol Klotz, Joseph Klotz, Matthias Klotz, Michael Klotz, and Sebastian Klotz. The violins of Egedius and Sebastian Klotz are probably valued the most highly. Bauer, in his work on the violin, values the best specimens of Sebastian Klotz at from \$400 to \$800, and of Egedius from \$200 to \$600.

C. W.—I regret that it is impossible to assign the exact number of months which you should give to the study of each position, since so much depends on the talent of the student, the amount of daily practice he has to devote to the study of the violin, the skill of his teacher in explaining position work clearly to him, and his natural intelligence and aptitude for position work, etc. In your case it is doubly hard because you have no teacher. 2. I am afraid you have very small chance of developing into an artist on the violin without the aid of a good teacher, especially since you have no opportunity of hearing good violin playing. A phonograph and some good violin records might help some in regard to the latter circumstance.

H. C. S.—You no doubt refer to harmonics in double stops, that is, a harmonic on each of two strings, and played together as a chord. Either or both may be natural or artificial harmonics. You will find scales in double harmonics, in thirds, sixths and octaves, in the fourth book of Sevelk's *School of Violin Technique*. The harmonic tone you describe made on a string, with two fingers, one firmly stopped, and the other pressed lightly, is an artificial harmonic. 2. It is hardly likely that the violin school you mention will be discarded simply because it is published with German as well as English text.

A. M. B.—Yes, in changing position, the thumb anticipates the hand. The shift can be made more surely in that way. 2 and 3. Yes. 4. The following works give directions for making violins: *Violin and How to Make It*, by Honeyman; *Repairing, Adjustment and Restoring of the Violin*, by G. Foucher; *Violin—How to Make It*, by Broadhouse.

C. R.—If you have not previously studied them, the following studies would no doubt be helpful (in the order named), Kayser, *Books 2 and 3*, Op. 20; *Mazas Special Studies*, Op. 36, *Book 1*; *Mazas Brilliant Studies*, Op. 36, *Book 2*. You ought, also, to study Schradieck's *Scales*. Following the list of pieces you send, you might take up the *First Concerto*, by Accolay; *Sohn der Haide*, by Kellar Bela; *Souvenir*, by Drdla; *Minuet in G*, by Beethoven, and pieces of similar difficulty.

U. D.—Instead of being a detriment, practice on the guitar is a benefit to a violinist, as it develops the fingers of the left hand, especially as regards stretching capacity. Paganini devoted a great deal of attention to the guitar in early life, and was accustomed to say that his guitar practice had done much for his left hand.

E. G.—The fact that your E strings break at the peg, after being on a few minutes, would indicate a poor quality of strings, or strings that are very old or in bad condition. Strings should be kept in a tightly closed box or jar. You can get a little, flat, circular aluminum box at the music store for the purpose, which you can carry in the string box at the end of your case. Possibly you tune your violin to too high a pitch. This would result in frequent breaking of strings. Always keep your violin tuned to international pitch. If you do not have a piano tuned to international pitch, from which you can get the correct A, get an international pitch A tuning fork.

H. de S.—You will gain much benefit by continuing your study of Viotti's violin duets if you can find a good violinist to play the second violin part. After you go through a book of violin duets, it would be an advantage to go through it the second time, you playing the second part. In this way you will gain a knowledge of both parts. There is no better method of gaining exactness and steadiness in time than playing violin duets or other ensemble work.

MUSIC ENGRAVERS AND PRINTERS

Largest Music Printers West of New York

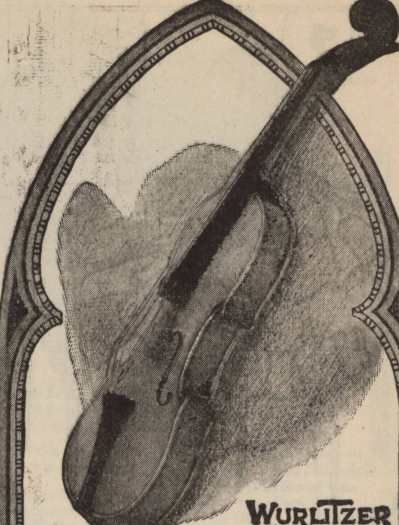
ANY PUBLISHER OUR REFERENCE

RAYNER, DALHEIM & CO.

Estimates Gladly Furnished on Anything in Music

WORK DONE BY ALL PROCESSES

2054-2060 W. Lake St., Chicago, Ill.



WURLITZER

Play It While You Pay

ANY of the instruments shown in our new catalog will be sent to you on trial. After you have played on it, and compared it with other instruments, you may either return it to us or pay the rock-bottom price at the rate of only a few cents a day. Getting the instrument on trial does not obligate you to buy.

Two hundred years ago the Wurlitzer family first became makers of violins. Since then, the study of violins has been the heritage of each generation. Today, the House of Wurlitzer offers you a selection of violins which is without an equal anywhere in America. Our new catalog will be sent upon request.

In our new catalog you will find the finest products of the modern makers and rare old treasures centuries old. All are yours to choose from. A certificate comes with each violin that guarantees its value for all time. We guarantee all of our violins whether made in France or this country to be made by expert violin makers, and are not cheap factory imitations now being imported from the Orient.

Send the Coupon

Put your name and address in the coupon now (or on a letter or post card) and get our new catalog. You will be put under no obligations. Write for it today—now.

The Rudolph Wurlitzer Co.
Dept. 9307
East Fourth St.
Cincinnati, O.
So. Wabash Avenue
CHICAGO

The Rudolph Wurlitzer Co.
Dept. 9307
E. 4th St., Cincinnati
S. Wabash Ave., Chicago

Gentlemen:—Please send me your 176-page catalog absolutely free. Also tell me about your special offer direct from the manufacturer, and how I can get a high grade violin on trial, and pay for it in small monthly amounts.

Name.....
Address.....

Enjoy Your Phonograph

Use the Ellis Melodious Reproducing. It takes away all the "scratch" and "twang"—brings out full harmonies of vocal or instrumental records. Reproduces true tonal value of every note. Makes a world of difference—you'll get great enjoyment in hearing records. For all disc machines. Write for circular B.

J. H. Ellis P. O. Box 882 Milwaukee, Wis.

Winn Method Popular Music

And Ragtime Piano Playing

Practical Ethical Academic

Uniformly successful in quickly and easily teaching ADULT beginner and advanced pupils what THEY want to learn to play—Latest Popular Songs in full, swinging piano solo style for singing and dancing. Employed by an ever-increasing body of progressive, enlightened teachers who have come to realize and are enjoying the generous financial returns resulting therefrom. You also can increase your income. We will help you.

Write today for proposition to teachers

Instruction Book No. 1 \$1 Net
Instruction Book No. 2 50c Net

On Sale Wherever Music Is Sold

Your Dealer Will Supply You

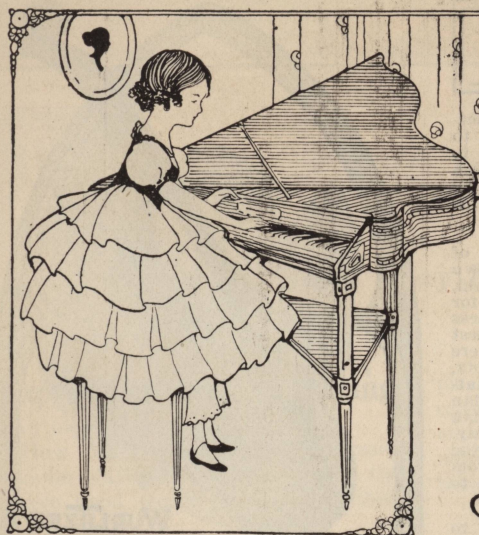
Sent Postpaid by the Publishers on Receipt of Price

Particulars regarding Correspondence Course of 10 Lessons for Pianists mailed on request. Ten cents will bring you current issue of "Melody," the big Popular Music Magazine

Winn School of Popular Music
155 West 125th St. New York Established 1900

NO TEACHER Should despair of finding the exact educational material desired without first writing our Service Department.

THEO. PRESSER CO., Philadelphia, Pa.



JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



October

It hardly seems possible that summer is gone and vacations are over and the fall is here already.

October means school and study, music lessons and practice, and making ready for a good winter's work.

Are you busy?

If you are not, you should be, so find something to do right away, and get busy.

For some of you this might be the last year of music lessons. Whether it will be or not no one can tell, but it is well to begin the season with the thought of such a possibility in mind, and practice better than you have ever practiced before. See to it that your progress is more satisfactory than ever before, in case this should be your last year for music lessons.

Make these resolutions in October. Do not wait until New Year's to make resolutions—the season is half over then!

Keeping in Trim

If you were a Beautiful Big Piano would you like it, if Ruth came to practice with sticky fingers and a dirty face? I'm quite certain that the Beautiful Big Piano did not like it at all. Think of the hours of labor that had been spent upon each one of its parts, the wood in its case had been seasoned for years, the ivory in its keys had come from miles across the sea, many men had labored over making it—no one but the Beautiful Big Piano knew just how much time had been spent upon the polishing alone—and here was Ruth sitting before this masterpiece of piano making, thumbing the case with her sticky fingers, her dirty face reflected in the shining polish.

This was decidedly upsetting and, said the Beautiful Big Piano, "I think all little girls, and big girls as well, should show more respect. To play upon me is a real occasion. I consider it a function, a ceremony if you please." Now wasn't the Beautiful Big Piano right? To play beautiful music on a fine piano is a ceremony. Before you begin, wash your hands and face, brush your hair and see that your nails are cut the proper length. This is "keeping in trim," and you will see that it pays to be painstaking.

Let me tell you what the members of the Flonzaly String Quartet do. Apart from the weeks of daily practice, the members devote many hours each season to research in the music libraries. They try to find unknown works and through their careful study many musical masterpieces have been discovered. They take great care to keep their instruments in trim.

If you are reading this, Ruth, I'm sure you will have clean hands and face the next practice period, and between us I think, if you keep in trim, your music will sound better and better as time goes on.—J. S. W.

The Parade

By Helen Hicks Bates Brodersen

Twelve little notes awoke at dawn
And thought that the night was not yet gone.

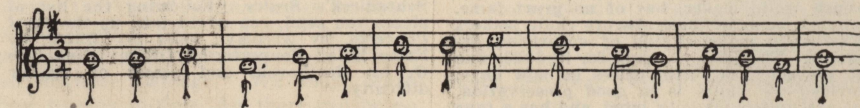
They thought the light was that of the moon
And wondered why they had waked so soon.

Then they all sat up and rubbed their eyes
And leaped from their beds in glad surprise;



Alas! A tree they could not find,
But just in a minute they did not mind,
For they found a glorious, high, old fence
And then, indeed, was their joy intense.

They scrambled this way, they scrambled that,
And one lost his balance and one his hat,



For they heard the sound of a fife and drum,
With a toodle-tee-too and a r-r-rum-tum-tum.

And they knew that the soldiers would soon march by,
Proudly holding their flag on high;
And they rushed pell-mell to find a tree,
For each one wanted so much to see.

And some crawled under and some between.

Such an excitement never was seen.

When each was perched on his favorite rail

And the fine parade was in full sail,
They said to each other—well, what did they say?

You can very soon guess, if the notes you will play.

Musical Game to Teach Kinds of Notes

By Laura Roundtree Smith

The children are in a row seated; they all say:—

"Whole notes, half notes, quarter notes, see,

Notes that stare at you and me.

Who can tell them all by name?

For it is a jolly game,

Sixteenth, thirty-second too.

Sixty-fourth will also do!"

A child stands in front of them holding up an envelope with a note printed upon it. The first child to name the note correctly receives the envelope which contains a small picture of a musician.

The game continues until all have received envelopes. They take out their pictures and those who can name a composition written by the composer whose picture they have, may keep the picture.

The Orchestral Conductor

In 1882 in New York City, Theodore Thomas conducted a festival orchestra made up of one hundred violins, thirty-six violas, thirty-six 'cellos, forty double basses, six harps, six flutes, two piccolos, seven oboes, two English horns, six clarinets, two bass clarinets, six bassoons, two contra bassoons, nine horns, two Sax horns, eleven cornets, three trumpets, one bass trumpet, nine trombones, three tubas, eight kettle drums, two cymbals, three small drums, two triangles:—three hundred and six instruments in all. Every year some new invention or some new instrument is added to the orchestra, but my dear little pianist, no more fingers can be added to your hands, and it is not likely that any more keys will be added to the keyboard, and you will continue to read from two clefs as long as you study piano, so take heart, my dear, practice and be diligent; in comparison with the orchestral conductor, your tasks are few.—J. S. W.

A Hallowe'en Recital

By L. A. Bugbee-Davis

EACH child should come in costume, representing a character from Mother Goose or some fairy story, or something appropriate to a Hallowe'en.

A pleasing introduction to the musical program could be in the form of a surprise. The teacher seats herself at the piano and plays a waltz, while a little girl, the smallest and most fairy-like of the children, waltzes gracefully into the room waving a gold wand and reciting the following verses:

*I am a little Fairy Queen
Who greets you one and all
I love to be here with you
To make a little call.*

*I've brought with me a merry band
Of fairies gay and bright
Although they're here, you just see me
For they are out of sight.*

*Now that we are ready
We'll let the fun begin.
Remember we are with you
No fear can enter in.*

*You'll play your nice selections
The best that you know how.
All ready, no more waiting
We'll hear the program now.*

Upon finishing the recitation she waltzes from the room waving her wand. If there are no printed programs it is more interesting to have the little Fairy Queen announce the numbers in place of the teacher.

The musical program may consist of pieces with Hallowe'en titles, and if verses accompany the music they should be recited.

After the recital have some interesting amusements. One very good one is the game of Geese. Pop Corn is thrown upon the floor and each child is provided with a small receptacle in which to gather the pop corn.

The children are told that they represent geese and they are supposed to be eating the corn as it is picked up.

The game commences with music and ceases immediately when the music ceases. Then the kernels which each child gathered are counted.

Great is the surprise when it is announced that the child having the fewest kernels wins the prize, as that is the least greedy goose. A Hallowe'en souvenir may be used for a prize.

The final game may be guessing the characters represented by the costumes. Each child is provided with a fancy card and pencil attached, and many amusing guesses are made.

WHAT do you want most in Junior Etude? Remember, it is *your* page and if you will write us and tell us what you want it will help us to give it to you on this page. Provided enough of our young friends want similar things we shall do our best to provide them.

Last, but by no means least, is the Hallowe'en supper served in a dining room decorated for the occasion with the omnipresent lighted pumpkin for the table centerpiece.



It is scarcely necessary to add that such a recital is thoroughly enjoyed, and though the preparations may seem a little elaborate, there is nothing involving much expense. Even the gold wand carried by the Fairy Queen is (in private life) known as a brass sash-curtain rod!

Junior Etude Competition for October

THE JUNIOR ETUDE will award three pretty prizes each month for the best original stories or essays, answers to puzzles, and kodak pictures on musical subjects.

Subject for story or essay this month, "Something I shall never forget," and must contain not more than 150 words. Write on one side of the paper only.

Any boy or girl under 15 years of age may compete.

All contributions must bear name, age and address of sender, and must be sent to "Junior Etude Competition," 1712 Chestnut Street, Philadelphia, before the 15th of October.

The names of the winners and their contributions will be published in the December issue.

NOTICE

You must send your correct address, plainly written, when sending anything to the competition.

One of the July winners was Amelia Harriss and we sent the prize to the address she gave, but the post office sent it back, marked "unknown."

Prizes are scarce, you know, so beware!

PUZZLE CORNER.

Answer to August Puzzle.

SEASONS
ALCESTE
MAZARIN
ROSSINI
SOLOMON
BENNETT
SEASONS

PUZZLE

The initial letters of the following will form the name of a well-known French opera.

1. A wind instrument.
2. The name of a French opera composer.
3. A letter in the word "music."
4. The name of the greatest song writer.
5. Another name for a horn.

Ruth was always worrying,
And said with pensive gaze,
"I'd give almost anything
To play as Alice plays."
Teacher took her little hand,
And said "It always pays;
Sister Alice has no trick—
Just watch her busy days."

MUSIC AS A NECESSITY

(Prize Winner.)

What an awful world this would be if there were no music! How could we do without it! Through music, everything can be expressed. We go to it in our happiest or our saddest minutes.

To-day music is the inspiration of every American soldier or sailor.

Let us close our eyes and think of the boys in the trenches. Some dreary day when they are tired and thinking about home, and a big attack comes up—when they hear a band ringing out all the national airs, how do they feel? Their thought of beautiful music inspires them to do or die.

Again too, in our dear country, it is music which inspires us to do more than our bit.

Never before has music been so necessary as in these trying times. Therefore, let us call music the "Inspiration of Everybody."

LEO POLSKEE (Age 10),
Memphis, Tenn.

MUSIC AS A NECESSITY.

(Prize Winner.)

From the ancient ages down to the modern times music, in all its forms, has found its way into every race and nationality. So deep are its charms buried in the hearts of the people that it readily can be claimed as one of the vital necessities in the world's interests.

There is a pretty little story, a favorite among the Russian and Siberian peasants, about an old man who lived in the woods secluded from all human beings. This hermit's sole companion was a violin. When he was thirsty, he quenched his thirst by playing a tune resembling rippling water, and when hungry, his fiddle bespoke of feasting and merriment which satisfied his hunger. Of course, we mortals would be unable to subsist upon such a diet, but this goes to show what appreciation even a rough, uneducated people can show towards music as a necessity.

PHILIP TAPPERMAN (Age 13),
Detroit, Mich.

MUSIC AS A NECESSITY.

(Prize Winner.)

Music is one of our most essential assets in wartime. Nothing cheers our soldiers and expresses glory more vividly.

A soldier was once brought to a hospital, severely wounded. Though badly in need of food, drink and dressings for his wounds, his first thought was of music, after which his nerves were calmed.

Let us, therefore, hear no more nonsense about music being a luxury, like a great feast or a ball.

We cannot give up music in wartime, without taking a great, soul-tonic away from our soldiers and civilians. Music helps win the war. To oppose it is an act of disloyalty to our country.

Music is necessary, as we should all see, as it plays so great a part in the "Cheer Up" and "Carry On" policies of the nation.

While it is necessary to America to have true, good, brave men it is also necessary to have good inspiring music.

RUTH PLUMLEY (Age 14),
Ubel, Ind.

HONORABLE MENTION.

Ruth Elliott
Mildred Goe
Elizabeth E. Harris
Fay Henry
Elizabeth May
Dawn Janette Reed
Elizabeth Simmons
Lucile Steininger
May E. Torrence

Your Choice—Sent on Free Trial

YOU may have your choice of over 2000 musical instruments for one week's trial in your own home. Then, if you decide to buy, you may pay the rock-bottom price at the rate of a few cents a day. If you do not want the instrument, send it back. The trial does not cost you a penny.

200 Years of Instrument Making **WURLITZER** Write Today for Our 176-Page Catalog

The name "Wurlitzer" stamped on musical instruments has stood for the highest quality for nearly two centuries. We are the manufacturers or importers of every known musical instrument, every one sold to you at direct-from-the-manufacturers price. We have supplied the U. S. Gov't with trumpets for 55 years.

Send the Coupon Just put your name and address on the coupon now and get our big new catalog absolutely free. Please state what instrument you are interested in and we'll send you the big 176-page book free and prepaid.

The Rudolph Wurlitzer Co. Dept. 2307
East 4th St., Cincinnati, Ohio—South Wabash Ave., Chicago, Ill.

The Rudolph Wurlitzer Co. Dept. 2307
E. 4th St., Cincinnati, O.
S. Wabash Ave., Chicago, Ill.

Gentlemen:—Please send me your 176-page catalog, absolutely free. Also tell about your special offer direct from the manufacturer.

Name.....
Address.....
I am interested in..... (Name of instrument here)

Mastering the Scales and Arpeggios

Price, \$1.25

By James Francis Cooke

Covers the entire subject from beginning to end

Read these unusual testimonials from
World Famous Teachers and Virtuosos:

Gabrilowitsch: "Unusually solid and valuable book. Sure to arouse keen interest." **Alberto Jonás:** "Masterful from a pedagogical standpoint. I recommend it to every earnest musician." **Katharine Goodson:** "Most excellent. Extremely thorough and comprehensive." **M. Rosenthal:** "Very valuable and useful." **Emil Liebling:** "Most practical presentation imaginable of an all important subject."

An ever increasing sale among progressive teachers is its best advertisement

Send for a copy "On Sale"

THEO. PRESSER CO.

PHILADELPHIA, PA.

A PRONOUNCED SUCCESS THE STUDENT'S BOOK

School of the Pianoforte

By THEO. PRESSER

PRICE, 75 CENTS

Intended to follow THE BEGINNER'S BOOK or any other first instructor, this volume has met with a flattering reception. It bridges the gap between the instruction book and the graded course or the conventional series of studies and exercises.

Send for a copy for examination

THEO. PRESSER CO.

Philadelphia, Pa.

A NOVELTY IN NOTE SPELLING BOOKS

SPELLING LESSONS

IN

TIME AND NOTATION

By MATHILDE BILBRO

This is the only book of its kind which introduces note values, time and rhythm in connection with the spelling of words upon the staff.

The names of the lines and spaces are most readily fixed in the mind by word spelling and the interest of the young student is immediately aroused and the imagination stimulated.

By the judicious, gradual introduction of note values and time combinations elementary notation is covered completely and thoroughly in a manner most agreeable to the student.

Price 30 Cents

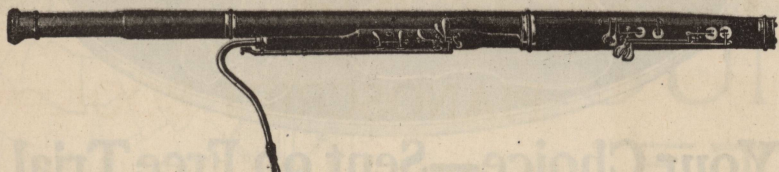
THEO. PRESSER CO.

MAIL ORDER
MUSIC SUPPLY HOUSE

PHILADELPHIA, PA.

?? Who Knows??

1. WHEN and where was the first opera produced?
2. What is a gavotte?
3. What is a rondo?
4. What is a spinet?
5. Who wrote the Rosary?
6. What is the difference between time and rhythm?
7. When was Mozart born?
8. What is an accidental?
9. When was music-printing invented?
10. What is this?



[The answers to these questions will be given next month. The series will be continued and maybe used for music clubs or classes. Merits may be given to those

answering the most questions each month, or a record may be kept throughout the series, as the class desires.]

The Spirit of Industry

ONE beautiful day Lucile and some of her friends went down to the water to gather river lilies. Soon Lucile had a bunch of lilies much larger than her friends' and they were jealous of her beautiful bouquet, but they had wasted their time by throwing stones in the water and watching the ripples spread. Presently, Lucile laid her flowers under a thorn tree by the water's edge and wandered away by herself to watch the clouds float by. She laid down in the deep grass and looked up at the fluffy clouds, and it seemed to her that the earth was a big boat sailing past the sky. She sailed on and on and was soon entering the harbor in the land of dreams, then her boat anchored and a tall fairy came on board and began to talk to her, and he asked her where she came from. "From the land where the river lilies grow," she said. "I have been gathering lilies all afternoon."

"That is a beautiful country," answered the fairy, "and you gathered more lilies than your companions, did you not?"

"How do you know?" asked Lucile in surprise.

"I knew it because you did not waste your time," said the fairy.

"How do you know that?" she asked.

"Well, you see, that is part of my business. I am the Spirit of Industry, and I know a great deal about such things."

"Where do you live?" questioned Lucile.

"I live in the land where the stars are, but I spend most of my time on the earth with people so I can help them reach their goals."

"What kind of goals do you help people to reach?" she asked.

"Whatever they are working for," he answered. "Sometimes it is art, sometimes it is music, sometimes it is science—most anything at all. What is yours?"

"Mine is going to be music. You see I am only a beginner, but some day I hope to be a wonderful musician."

"Well, that is your goal then, and I will help you reach it."

"Oh, will you?" cried Lucile, delightedly. "How?"

"Never mind how," he teased. "I won't tell you that, only you must promise to work very, very hard and never waste your time."

"I promise," said Lucile.

"You see, even in little things I reward the people who do not waste their time. Do not forget your big bunch of river lilies," he said, as he winked at her.

"Did you help me to get such a big bunch?" asked the little girl in surprise.

"Of course, I did, and I will help you always, and you will reach your goal before you know it."

"Oh, how wonderful," said Lucile.

"Well, I must be going now," said the wonderful fairy, "I'll see you soon again, but don't forget to work hard," and he vanished.

Lucile felt her boat sailing again and opened her eyes and saw the clouds, and she heard her companions calling to her, for it was already sundown, and time to go home.

As they went across the meadow her companions laughed at her for being so quiet and said she was asleep, but she did not mind their teasing, for she was thinking about her wonderful talk with the Spirit of Industry.

Wagner's Heroines

By Jo-Shipley Watson

WITHOUT looking it up, who can place the following Wagner heroines in the right opera? Write the name of the opera in the blank space following the heroine's name.

First is Isolde (.....), the Irish princess who could love and hate so passionately.

Second, Brunhilda (.....), noble woman and tenderly human goddess.

Third, the self-sacrificing Senta (.....).

Fourth, the devout and maidenly Elizabeth (.....).

Fifth, Elsa (.....), weak and loving princess of Brabant.

Sixth, the charming and coquettish Eva (.....).

Following their important and conspicuous sisters come three minor heroines.

First, Fricka (.....), Queen of the Gods, upright and jealous of her own dignity.

Second, Gutrun (.....), great lady of a great house, young, romantic and filled with the spirit of adventure.

Third, the beautiful Sieglinda (.....).

Oh, That French Pronunciation!

There was a young girl of Marseilles
Who practiced for years on Vaucelles
And said I'm a gonna
Be a real prima donna
If I tra-la-la 'til I deilles.

In Memory of a Lost Book of Studies

Dr. Practice had a patient,
They called him little Ned.
He wouldn't take his scales and chords,
So now his music's dead.

GREAT OFFER TO Teachers and Music Students Sherwood's Normal Piano Lessons

These weekly lessons, examination papers and lectures on the Art of Teaching contain the fundamentals of a broad and solid musical education, and the principles of successful teaching. They contain the vital principles in touch, technique, melody, phrasing, rhythm, tone production, interpretation and expression. Physical exercises for developing, strengthening and training the muscles of the fingers, hands, wrists, arms and body are fully explained, illustrated and made clear by photographs, diagrams and drawings.

HARMONY A knowledge of Harmony is absolutely essential to round out your musical education. It adds wonderfully to your equipment both as Teacher and Performer. Without it you limp along on the crutch of "unpreparedness." We offer you a complete course of weekly Harmony Lessons at small cost, by Mr. Adolph Rosenbecker, famous Soloist and Conductor and pupil of Richter, and Dr. Daniel Protheroe, Eminent Composer, Choral Director and Teacher. Each lesson is an orderly step in advance, clear, thorough and correct; not the mere mechanical application of "dry-as-dust" rules, but an interesting, practical method that grips your attention from the very beginning. A written examination on each lesson, in connection with ample original work, develops your knowledge and firmly fixes the important principles in your mind.

UNPRECEDENTED SPECIAL OFFER!

Take the time now to write us a friendly letter about your musical ambitions—how long you have studied music—what particular course you are interested in, and whether you have studied Harmony. Tell us your age, whether you teach, play, sing—in short, write us in confidence just what you would feel perfectly free to tell us if you called in person at our school.

We will then send you 6 lessons selected from the course you want. These will not be mere sample extracts or abridgements, but the genuine, original lessons exactly such as we send to our regularly enrolled students. We will send you our large catalog explaining the Sherwood Normal Piano Course, Students' Piano Course, Harmony, Voice, Choral Conducting, Public School Music, Violin, Cornet, Guitar and Mandolin Courses.

Make your selection now and the 6 lessons will be sent you with full details of the Course. You will be under no obligation to us.

UNIVERSITY EXTENSION CONSERVATORY

CLARENCE EDDY, Dean

4736 SIEGEL-MYERS BLDG., CHICAGO, ILL.

TEACHING PIECES By MRS. A. M. VIRGIL

ATTRACTIVE, INSTRUCTIVE—FINE FOR RECITALS

150 for GRADES 1 to 6, ON SELECTION. GRADED CATALOG.

VIRGIL PIANO CONSERVATORY, 11 W. 68th St., NEW YORK

The Standard History of Music

A First History for Students at All Ages

By JAMES FRANCIS COOKE

Price, \$1.25

The Romance of Music Told in the Most Fascinating Manner in a Thoroughly Practical Text-Book

40 STORY LESSONS

250 PAGES

150 ILLUSTRATIONS

Hundreds of successful Teachers have greatly enhanced the interest of their pupils through this excellent work which has been strongly endorsed by such musical celebrities as Fannie Bloomfield-Zeisler, Emil Sauer, Isidor Philipp, Vladimir de Pachman, Henry T. Finck, Louis C. Elson and others.

The 40 story lessons fit the 40 weeks of the school year. They demand no previous experience in teaching musical history. All foreign words self-pronounced. All technical terms explained. 300 foremost masters discussed, including great present-day virtuosos, composers, teachers, as well as composers of lighter pieces (Godard, Sinding, Schutt, Chaminade, etc.). The work has 250 pages, 150 illustrations. Bound in red cloth, stamped with gold.

The Most Popular of All Musical Histories

THEO. PRESSER CO., 1712 Chestnut St., Philadelphia, Pa.

ZABEL BROTHERS MUSIC PRINTERS AND ENGRAVERS

SEND FOR ITEMIZED PRICE LIST AND SAMPLES

THE MUSIC SUPPLEMENT OF THIS MAGAZINE IS PRINTED BY US

WRITE US ABOUT ANYTHING IN THIS LINE

COLUMBIA AVE. AND RANDOLPH ST

PHILADELPHIA, PA.

Please mention THE ETUDE when addressing our advertisers.

Growth of Musical Taste in England

OSCAR BERINGER, in his interesting little book, *Fifty Years Experience of Piano-forte Teaching and Playing*, comments optimistically on the steady, even if slow, improvement in public taste in music. Speaking of the time when his experience as a teacher was just beginning, he says:

"Amateur ambition had hitherto not soared above the playing of such wishy-washy stuff as Badarzewska's *Maiden's Prayer*, Ascher's *Alice, Where Art Thou?* *La Pluie des Perles*, by G. A. Osborne, and *Warblings at Eve*, by Brinley Richards, who was also responsible for *Warblings at Dawn*; for the rest of the twenty-four hours he was dumb. The melodies of all these pieces were of a childish sentimental description, and were harmonized almost entirely in the tonic, dominant and sub-dominant, while their modulations were bald and obvious in the extreme.

Now, however, a change had come over the spirit of the amateur's dream. Throughout the country they were showing an appreciable tendency to play a better class of music. The most popular piece now was the *Sonata Pathétique* of Beethoven, with his *Moonlight Sonata* running it a close second; next in favor was the same composer's *Op. 26, in A flat*; while of shorter and lighter pieces Mendelssohn's *Rondo Capriccioso*, and three of Chopin's works, to wit, the *Valse in D flat*, the *Nocturne in E flat, Op. 9*, and the *Fantasia Impromptu in C# minor*, were all prime favorites. The less ambitious were content with such pieces as Rubinstein's *Melody in F*, Grieg's *Norwegian Wedding March*, Lisolt's *Spinnerleid*, and other compositions of the same class."

These same statements, though descriptive of the state of music in England, would hold true with but slight change as regards America.

Sick Pianos

By Frank L. Gale

Few people can realize that pianos get sick from climatic troubles and that their cure depends largely upon the ability of the owner to supply the proper atmospheric conditions artificially or otherwise. Better let the tuner,—the expert—determine how it is to be done. Don't try to do it yourself—you may ruin your piano.

It is a well known fact that some pianos which sound exceedingly well in the damp humid tropics become mere rattle boxes when removed to a dry, cool locality.

In an article which appeared in an old issue of THE ETUDE I find the following sentence, "A piano should never be placed against an outside wall, as there it is more apt to be affected by cold or dampness."

Now in all cases this is not true. Heat and cold do little lasting damage to the piano, or to any one tuning of the piano. The piano may go temporarily out of tune from either of these extremes, but the result is not apt to be lasting. What we should fear with pianos more than cold and heat is *wet* and *dry*. Suppose your

piano rattles. This is usually caused *not by heat* but by dryness; the only two cures are, first a tightening up of all the screws, and, second, *more moisture*. In many cases where old people in a home require heat to such an extent that it has kept a room too dry, I have without hesitation ordered the piano set against an outside wall, or wherever it seemed to me the dampest part of the room was.

Again we often have pianos where the action swells and sticks because of too much moisture; if I found such a piano against an outside wall I would order it placed against an inside wall at once. There is no set rule. A sick piano must be treated like a sick person, and given the things to remedy its weakness.

A piano which has been regulated in a fairly damp climate can be shipped into a western or middle western state where the winters are long and severe and lose many pounds weight in a season, moisture of course; and the proper treatment of a case like this, *is more moisture*, even if some of it has to be gotten from the outside wall.

Twelve and Twenty

By R. E. Farley

THEY met in a city music store; when the writer overheard the following conversation:

Twelve years old: "Do you practice every day?"

Twenty years old: "I should say not! I practice only once a week."

Twelve years old: "I never practice until just before I go to take my lesson."

Whether you are twelve or twenty, if you are simply "taking lessons" without practicing you are neglecting an opportunity for learning an essential art.

Music is now considered a part of one's education as much as any other branch of study.

Many of our public schools are including music study in their curriculums and are giving credits for outside musical work. To-day if you wish to be considered as educated you must know something of music; and, "He that would have the fruit must climb the tree."

Fifteen minutes to-day, one hour to-morrow and no practice for the rest of the week will get you nowhere. Regular practice is what counts.

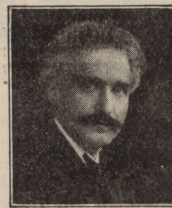
If you neglect your practice you not only cheat yourself but you wrong your teacher. His reputation as a teacher depends upon the progress of his pupils. The greatest teacher on earth can do no more than give the lesson to the best of his ability; he cannot compel you to practice; that is up to you. If you refuse to do your part, you make no improvement and your teacher is blamed for your failure.

Remember that your teacher can tell how much practicing you do and doubtless he continues to instruct you in the hope that you will do better work.

So, if you are neglecting your practice, make a firm resolve to do your part—to play fair.

Set aside a certain period each day for your music study and let nothing whatever interfere with it. Concentrate your mind on your practice and your interest will increase, your progress will be certain and this, with the consciousness of work well done, will amply repay you.

Just Out! An Absolutely New Teaching Aid



SEÑOR JONÁS

PIANOSCRIPT BOOK

FOR PRESERVING IMPORTANT ADVICE AND
LESSON NOTES IN PERMANENT FORM

By ALBERTO JONÁS

Price, \$1.00

SEÑOR JONÁS, THE DISTINGUISHED SPANISH VIRTUOSO, and teacher of several famous Pianists, has rendered the profession a real service by providing this book, which is self explanatory and fits in with all methods.

MOST TEACHERS OF STANDING IN THESE DAYS know that no matter how excellent the teaching material and editions they employ, they must continually give special exercises to meet special conditions.

THE PIANOSCRIPT BOOK is in no sense a blank music book in the ordinary meaning of the term. True, there is ample blank music staves and blank pages for the writing in of plenty of new exercises for special needs. In addition to this, however, Senor Jonás has written a large number of special exercises and suggestions so that the teacher will have no difficulty in knowing how to proceed.

THERE ARE TWENTY-FIVE SECTIONS or Departments in the book, each one marked by a marginal thumb index, like a dictionary, so that the student can turn instantly to the right page and keep all lesson notes in order. The book is handsomely bound in cloth, stamped in gold—something the student can keep a lifetime as a valuable souvenir of student days.

IT PRESERVES THOSE THINGS FOR WHICH THE STUDENT PAYS THE HIGHEST PRICE—that is the teacher's advice and instruction. No student would dream of going through College without making copious notes, yet this is done in the most desultory and wasteful manner by most music students. The Pianoscrypt Book should add immensely to the value of every music lesson. Copies sent "On Sale" to established teachers.

THEO. PRESSER CO., Publishers, PHILADELPHIA, PA.

THE GEMS OF CZERNY ARRANGED AS A GRADED COURSE OF STUDIES

Selected "Czerny" Studies

Revised, Edited and Fingered, with Copious
Annotations, by EMIL LIEBLING

IN THREE BOOKS :: :: PRICE 90 CENTS EACH

A VALUABLE and noteworthy addition to the technical literature of the pianoforte. This work represents a diligent sifting and careful selection of material from the entire works of Czerny, including all his best together with equally meritorious editorial work has been painstaking character and interpretative are of real practical interest. The three carefully and closely arranged in progressive order, range early second to the mastery of technical demusical expression are was a most voluminous this present compilation is to present his very best studies of all grades in attractive and convenient form for general use. The success of this work has been of the most flattering character. It is the best work of the kind ever offered. It is printed from beautifully engraved special plates and substantially and thoroughly bound in heavy paper.



CZERNY

THEODORE PRESSER CO., Philadelphia, Pa.

Publisher's Notes

A Department of Information Regarding
New Educational Musical Works

NEW WORKS.

Advance of Publication Offers—

October, 1918.

	Special Offer Price
Album of American Composers.....	.50
Album of Piano Pieces by Women Composers.....	.35
Birthday Jewels, Geo. L. Spaulding....	.20
Bohm Album for the Piano.....	.35
Celebrated Compositions by Famous Composers.....	.35
Comprehensive Violin Method, Mr. and Mrs. Benjamin.....	.40
David Bispham's Album of Songs.....	.50
Eroticon, Emil Sjogren.....	.25
Hymn of Praise, Mendelssohn.....	.25
L'Art du Clavier, Lack.....	.50
Marchesi's Elementary Prog. Exercises for the Voice.....	.25
New Orchestra Folio, Parts.....	.15
New Orchestra Folio, Piano.....	.25
Paul Wachs' Album.....	.25
Pedal Book, Blose.....	.50
Scale and Arpeggio Studies for Violin, Book I, Blumenstengel.....	.20
Spaulding Album for the Pianoforte....	.25
Trial By Jury, Sullivan.....	.25
Tschaikowsky Album for the Young....	.30

On Sale Packages of the 1917-1918 Season

A large number of our patrons have not as yet made a settlement for their On Sale accounts of the past season. In so far as this affects the music that has not been used we are entirely agreeable. In so far as we are affected by the non-payment to us for that part that has been used we are very much interested. We desire a settlement, of course, for everything sent out last season On Sale or otherwise, which has been used, and a settlement once a year is a most liberal arrangement.

Let all teachers in schools who have not made their settlements and returns for last year's On Sale account, either make their returns and let us send a statement for the balance due, or if the package is made up of such material as would be valuable for the current season do not return it but correspond with our bookkeeping department with regard to making a payment which will cover that part of such an On Sale package as has been used. This will be found to be very easily arranged.

This keeping over of the package from one season to the next will be of greater value this year than ever before for two reasons—1st: the saving of transportation two ways, a great advantage to the customer; 2nd: the convenience of having the package on hand when it is most needed, right now, and the great help that this will be in these shortage-of-labor times in our Selection Department not having to make an entire new selection for the coming season. Of course we are short of help but not so short that we are not going to give satisfaction, but every economy should and must be practiced. A supplementary selection to leaven the one of last year and the sending of Monthly New Music On Sale Packages are both suggestions of prime importance to such schools and teachers.

Year Book for Music Teachers

Our Year Book for Music Teachers is a welcome gift of considerable value to every music teacher, sent gratis by the Theodore Presser Company to any teacher who asks for it.

It furnishes an entire bookkeeping system, pupils' directory, lesson schedule, sheet music account, cash account, memorandum pages, all specially made by most experienced hands and minds for the music teacher.

There are other features contained in the book, selected teaching material for various grades, pronouncing dictionary of musicians, etc., etc. A copy of this will be sent to every teacher who will ask for them.

Advance of Publication Offers Withdrawn

Every month our new publications are announced under this head, those that have been on special advance of publication offer and which have now appeared from the press and upon which the special offer price is herewith withdrawn.

The books are now on the market and copies cheerfully sent on inspection at the regular professional rates. The following are those announced as being on the market for the current month:

Mozart Album for Piano. Price, \$1.00.

Lost, A Comet—Operetta by Geo. L. Spaulding. Price, 50 cents.

Biehl, Op. 44, Books 2 and 3. Easy and Progressive Studies for the Piano. Price, 50 cents each.

L'Art du Clavier By Theodore Lack. Opus 289

We have in the course of publication an original work of piano technic by the celebrated French composer and teacher, Theodore Lack. The work is not intended for a beginner. It is an artistic presentation of the difficulties of piano technic. Neither is it a book of pure technic, such as scales and arpeggios, but it is a specially artistic presentation of some of the difficulties of the key board. The exercises are short, and there are exactly one hundred of them.

Those in search for something out of the usual line in piano technic will be very glad indeed to know of this work. The grace and finish of the French musician is apparent on every page. The work is of decided merit and is bound to take its place among the prominent educational works on piano playing.

Our special price in advance of publication is 50 cents a copy, postpaid.

Pedal Book By Joh. M. Blose

We announced in the last issue of our journal a book on the study of the pedal, by Dr. Joh. M. Blose. This work is in its well advanced stages. It is a work of elementary character that goes to the bottom of the study of the pedal, which never received any special treatment by the average teacher. This work is intended to set every teacher right on this important branch of piano playing. If you want to enrich your teaching force, add to it what Dr. Blose has to say in this volume. It is a practical, systematic course on pedaling from the very beginning. There will be no more guess work or haphazard study after going over this work.

Our special advance of publication price is 50 cents a copy, postpaid.

Album of American Composers

One thing the war has certainly stimulated and that is the American composer, who is now receiving more appreciation and more advantages and is becoming more prominent as the war continues. European composers are almost entirely cut off from us, which is an excellent thing, and we should be glad that this has been brought about by the war, because it is producing a wonderful stimulus among the native writers.

We have been inspired to bring out an album of pieces by the best American composers of music. We have some excellent material for this purpose, and we are going to make a volume that will be a credit to American music. We will not include any of the difficult pieces, but only those of medium grade and of special merit.

The advance of publication price is 50 cents a copy, postpaid.

Tschaikowsky Album for the Young

Tschaikowsky's Album is a collection of twenty-four pieces for the young. It is similar to Schumann's "Album for the Young," Opus 68, and just as original and delightful. It is one of the volumes of easy pieces that should be better known and will be better known as time goes on.

Our special price in advance of publication is 30 cents a copy, postpaid.

Album of Piano Pieces by Women Composers

Women composers have made wonderful strides in the domain of art. There are now quite a few women, especially in America, who have a knowledge of the intricacies of musical composition equal to that of any of the male composers. There is a delicacy, a refinement and a tenderness displayed in the compositions of women composers. This album contains some of the best representative compositions of successful women composers.

Our special advance price is 35 cents a copy, postpaid.

Celebrated Compositions By Famous Composers

In our catalogue there has been missing a volume of the kind we are here announcing; that is, a collection of the works of standard writers of medium grade, such as the best-known compositions by Chopin, Mendelssohn, Jensen, Godard, Moszkowski, Chaminade, Beethoven, Schubert, Rubinstein and so forth. The most prominent of the works of composers of this kind will be in the volume and only those that are of medium grade, and of medium length. We expect to have this volume ready for publication this fall. You will run no risk in ordering at least one volume.

Our special advance price is 35 cents a copy, postpaid.

Eroticon Five Pieces for the Piano By Emil Sjogren

This charming set of pieces by Sjogren entitled "Eroticon" or "Love Song," will be added to the Presser Collection in one volume. These songs without words are in the modern style, refined and elegant. They may be used as studies of style, expression and tone production, or for recital work. They should be known to every advanced student.

The special introductory price in advance of publication is 25 cents, postpaid.

Spaulding Album For the Pianoforte

The lovers of Mr. Spaulding's piano pieces are many. All will welcome this new collection, which will contain all of his most popular compositions for the piano of intermediate grade. Mr. Spaulding's music is acceptable alike to both teacher and pupil, giving both pleasure and profit.

The special introductory price in advance of publication will be 25 cents, postpaid.

Birthday Jewels By George L. Spaulding

In this unique little volume there is a piano piece for every month in the year, each piece named after the jewel appropriate to the month. Each piece has characteristic verses which may be sung ad lib. The volume is a second grade book.

The special introductory price in advance of publication is 20 cents, postpaid.

Hymn of Praise Symphony Cantata By Mendelssohn

Mendelssohn's "Hymn of Praise" stands in the first class among Oratorios and Cantatas. While it is not so long as some of the other standard works, it is no less important. Any choral society which sings Mendelssohn's "Elijah" or Handel's "Messiah" should also sing the "Hymn of Praise." Its popularity is increasing. Our new edition is superior in all respects.

The special price in advance of publication is 25 cents, postpaid.

Comprehensive Violin Method By Mr. and Mrs. Frank T. Benjamin

One of the chief qualities of this Violin Method is that it is one of the few instructors which is really adapted for self-instruction. By means of a complete system of diagrams and illustrations it shows not only the position of the violin and the player, but the exact position of each finger on the strings. The busy teacher will find that a book of this sort does much for lightening the labor and lends itself as the most pleasant medium of instruction. Besides the necessary scales and exercises it contains easy duets for violin and piano and some playable arrangements of many of the old favorites. The more advanced exercises are selected from standard studies. It is a comprehensive, practical work throughout.

The special advance price for introductory purposes is 40 cents, postpaid.

Opening of a New Teaching Season

During the recent months there has been much quiet speculation and some concern as to the war's effect on certain professions and industries not positively identified either as "essentials" or "non-essentials," and some of us may have hesitated before it was recognized that music as a profession, an industry or an art, is in every sense and in all its classifications a real necessity in civil life.

The music teachers of America seem to have sensed this fact and are making their plans accordingly, very properly assuming that of all times in our history this is pre-eminently the one time to hold the banner of music aloft and to give this branch of education every facility for its progress and development.

As a publisher of educational music this house, through its wide connection with the teaching profession, is able to say that from present data the number of pupils enrolled or expected is considerably above the average for previous seasons. This is as it should be and promises a busy season for all connected with music, and we take this opportunity to congratulate the profession on these excellent prospects.

Incidentally we wish to direct attention to the importance to the teacher of having an individual supply of suitable teaching material ready at hand when the pupils present themselves. Such a supply, if not already ordered and delivered, should be sent for at once as some allowance must be made for transportation delays and it is annoying to be without the needed studies, pieces, etc., when work begins. A great number of teachers put in their fall orders for delivery late in the summer and no doubt they are now enjoying the advantage of this plan and have nothing to worry about on that score. But it is not too late to get a supply of music promptly if the order is entrusted to us as we have made special preparations and in spite of some handicaps due to the war we are still living up to our reputation for promptness and reasonable prices. Teachers unacquainted with the "On Sale" plan should write for information and order blanks, or if pressed for time the order may be sent at once with such instructions as will enable us to make up a desirable assortment based upon the number of pupils and the grades represented.

Bohm Album
For the Piano

The piano compositions of Karl Bohm set a very high standard for all drawing-room music. They are representative compositions of their class. All are playable and musically, besides having a decided melodic charm for the general listener. In our new Bohm Album there will be included all the most popular of these drawing-room pieces, chiefly of intermediate difficulty. It will be a most desirable volume.

Our introductory price in advance of publication is 35 cents, postpaid.

Trial by Jury
Operetta
By Arthur Sullivan

This is one of the best of all short operettas suitable for amateur production. The text is throughout bright and full of real humor. The music stands among the best of Sullivan's early works. There is no spoken dialogue and the acting goes right along with the music. Costumes, property and scenery are very easily obtainable. Our new edition of this work has been carefully revised in all respects.

The special introductory price in advance of publication is 25 cents, postpaid.

Scale and Arpeggio
Studies for Violin, Book I
By A. Blumenstengel

These studies are among the most used by all teachers. They are adapted not only for instruction in the intermediate grades but also for daily practice for considerable periods. Scale studies in all the major and minor keys, also arpeggio studies in all keys are included to be practiced with a variety of bowing. The studies have been carefully edited by the well-known violinist, Mr. Sol Marcossou.

The special introductory price in advance of publication is 20 cents, postpaid.

New Orchestra
Folio

This new folio is now about ready, but the special offer will be continued during the current month. In this folio will be found assembled all the gems from our catalogue of orchestral music. They are all so scored as to be played effectively from piano and one or two instruments up to the full combination. The pieces are all of intermediate grades, tuneful, richly harmonized and well arranged, including marches, waltzes, reveries, etc.

The special advance of publication price is 15 cents for each separate orchestral part, and 25 cents for the piano part, postpaid.

Marchesi's Elementary
Progressive Exercises
for the Voice

Mathilde Graumann, who later became the famous Mme. Marchesi, pupil and assistant to the great Manuel Garcia, teacher of the most eminent prima donna in Paris, was fortunate in having for her husband the Marquis Salvatore Marchesi (pupil of the elder Lamperte), who was also an accomplished musician. For years he worked to embody the simplest and best vocal exercises in a few elementary books. The best of these is the one we are now publishing. Although it has been in use for nearly seventy-five years it has not been superseded by any work in its class. It is used by thousands of teachers the world over. It has been the ambition of the Theo. Presser Co. to produce an edition of this work of superior character. Accordingly Mr. Nicholas Douty, whose long experience as a tenor soloist and teacher has given him front rank among American artists, was engaged to translate, edit and revise this work. The special advance of publication price is 25 cents, affording teachers an opportunity to secure this work at a reduced rate the moment it is issued.

David Bispham's
Album of Songs

The great American baritone, David Bispham, whose career in opera as well as on the concert stage is one of the very bright lights in American musical history, has now arranged to pick from the great mass of vocal literature those songs which in his experience are the most effective for the general use of the teacher, the student and the music lover at home. His collection will be one made with great care as to texts (some of which Mr. Bispham has virtually translated himself) and as to the editions. The book will be put out with revisions marking the singer's understanding of the subject. It will be a singer's book—made for people who love to sing. Some of the songs are accompanied by lessons especially prepared by Mr. Bispham. The advance of publication price is 50 cents.

Paul Wachs' Album

The late Paul Wachs was one of the most successful writers of high-class drawing-room music. A Frenchman himself, he wrote in the modern French manner, and his works contain rare melodic inventions as well as brilliant musicianship. This album will be the best collection of Wachs's compositions ever issued and in the compilation will be his most favorite pieces.

Our special advance of publication price is 25 cents, postpaid.

Special Renewal
Offer

For the month of October, THE ETUDE makes its readers the following liberal offer for renewals of subscriptions:

Every reader who renews his or her ETUDE subscription, or sends a new subscription, during October, may have the year's copies of THE ETUDE, together with any one of the following music albums, for 15 cents additional—a total of \$1.65 (\$1.90 in Canada):

OPERATIC SELECTIONS. For Violin and Piano.

JUST WE TWO. Geo. L. Spaulding.

LITTLE HOME PLAYER. Piano or Organ.

STANDARD BRILLIANT ALBUM.

BEGINNER'S BOOK FOR THE PIANOFORTE. Theo. Presser.

ETUDE readers should take advantage of this offer in renewing their own subscriptions and those of pupils and friends, during October, adding 15 cents to the regular subscription prices.

Magazines at Low Prices
if Ordered This Month

Higher rates of postage and increased costs of production have compelled many of the best publishers to advance prices. The higher rates become effective, in many cases, on November first. THE ETUDE therefore advises readers to send in renewals and new subscriptions at once, to take advantage of present prices.

If the clubs listed below do not include all the magazines you want, write us. We'll promptly quote the lowest prices on any combination you want. Send orders directly to THE ETUDE. Canadian and foreign postage extra.

THE ETUDE..... } \$1.85
To-day's Housewife..... } Save 40c

THE ETUDE..... } \$1.95
People's Home Journal..... } Save 30c

THE ETUDE..... } \$2.10
McCall's Magazine..... } Save 40c

THE ETUDE..... } \$2.50
Modern Priscilla..... } Save 50c

THE ETUDE..... } \$2.65
Christian Herald..... } Save 85c

THE ETUDE..... } \$2.75
Pictorial Review..... } Save 75c

THE ETUDE..... } \$3.00
Delineator } To one
Everybody's } Address } Save \$1.50

THE ETUDE..... } \$4.35
American Magazine..... } To one
Woman's Home Companion } Address } Save \$1.15

Buy Music Works
With Etude Subscriptions

The easiest way to obtain needed music books, etc., is to earn them by sending us new and renewal subscriptions for THE ETUDE. Besides, many useful articles for personal and home use are given as premiums. All are listed in our Illustrated Premium Catalogue, sent free. Below a few only can be listed.

For ONE Subscription.

STERLING SILVER SERVICE PIN. Beautifully enameled in the national colors, with one, two or three stars.

PICTURE FRAME. Made of non-tarnishable platinoid; height six inches, width four and one-quarter inches. These frames are backed with velvet and substantially built.

ALBUM OF FAVORITE PIECES. H. Engelmann.

MATHEWS' STANDARD GRADED COURSE OF STUDIES. Any one grade.

STANDARD FIRST PIANO PIECES.

JUVENILE DUET PLAYERS. 16 duets.

For TWO Subscriptions.

BROOCH OF THE ALLIES. A sterling silver brooch, showing all the national colors of the Allied countries, in tasteful arrangement.

KEEPCLEAN HAIR BRUSH. Black ivory finish, grooved back; size, 9 3/4 x 2 3/4, with eleven rows of medium-length white bristles anchored in a special composition and faced with aluminum.

BLACK SEAL GRAIN, MOREAN LINED POCKET-BOOK. Six inches long by three inches deep; with hand strap on back.

LIGHTER COMPOSITIONS FOR PIANO. F. Chopin.

LISZT-WAGNER ALBUM. Nine transcriptions from the Wagner operas.

MASTERPIECES FOR THE PIANO. 25 best-known pieces.

For THREE Subscriptions.

SOLID GOLD LAVALLIERES. Diamond shape with amethyst and four pearls and one large pearl, pendant measuring one inch, or with one pearl and large amethyst; size of pendant, one and a quarter inches.

ONE YEAR'S SUBSCRIPTION FOR THE ETUDE.

GREAT PIANISTS ON THE ART OF PIANO PLAYING. J. F. Cooke.

HARMONY. A text-book. H. A. Clarke.

MUSICAL KINDERGARTEN METHOD. Batchelor Landon.

Special Notices
and
ANNOUNCEMENTS

WANTED and FOR SALE
Rate 10c per word

WANTED—Small or Baby Grand Piano, not over five years old, in good condition. Steynway preferred. One that will stand a tropical climate. L. C., care of ETUDE, Philadelphia, Pa.

WANTED—Piano teachers to use fascinating system. For special rates address Unger System, Montclair, N. J.

FOR SALE—Forty-three orchestrations; good standard music; bargain at \$4.00 for quick sale. A. W. Burpee, 168 Eastern Avenue, Framingham, Mass.

ANNOUNCEMENTS
Rate 20c per word

MUSIC COMPOSED—Send words. Manuscripts corrected. Harmony, correspondence lessons. Dr. Wooler, Buffalo, N. Y.

ODD SIZE—Tape measure to be had for the asking. The Kranich and Bach Piano Co., New York, desiring to call attention to "The Smallest Ultra Quality Grand in the World," is giving out a tape measure exactly the length of the piano to impress upon musicians its smallness. See advertisement on Page 665.



Professional Directory

EASTERN

AMERICAN PROGRESSIVE PIANO SCHOOL
Gustav L. Becker, Director
161 West 71st Street New York

BEECHWOOD Conservatory Dept. OLAF
JENSEN, Dean, Jenkintown,
Pa. (20 min. of Philadelphia)

COMBS Broad St. Conservatory of Music
Gilbert Reynolds Combs, Director
1327-31 S. Broad St. Philadelphia, Pa.

DUNNING SYSTEM. Improved Music Study for
beginners. Normal Training Classes
Carre Louise Dunning, 8 W. 40th, N.Y.

FABRI OPERA SCHOOL. Voice training for Church,
Concert and Opera. 1628 Arch St., Phila.
68 W. 82nd St., N. Y. City. Circulars mailed.

HAWTHORNE Piano School
Leschetizky Method
Potadam, N. Y.

KRIENS CHRISTIAAN Composer-Violinist
Studio: Carnegie Hall
Suite 303, New York City

MOULTON Mrs. M. B. Piano Instruction
Studio—Sternberg School
10 S. 18th St. Philadelphia

EASTERN

NEW YORK School of Music and Arts
Ralf Leech Sterner, Director
Central Park, W., & 95th St., N. Y.

VIRGIL MRS. A. M.
Piano School and Conservatory
11 West 68th St., New York

SOUTHERN

BRYANT SOUTHERN CONSERVATORY OF MUSIC.
Gilmore Ward Bryant, Dir. Est'd 1898.
All Degrees Conferred. Durham, N. C.

CONVERSE COLLEGE School of Music
Edmon Morris, Dean
Spartanburg, S. C.

WESTERN

AMERICAN CONSERVATORY 70 Instructors
Piano, Voice, Organ, Violin, etc. Chicago

BROWN ROY DAVID. Concert Pianist—Teacher.
Assistant to the late Emil Liebling.
Lyon & Healy Building, Chicago

WESTERN

CHICAGO Musical College. 52d yr. Leading School
in America. Piano, Vocal, Violin, Organ.
Theory, P.S.M. 620 S. Mich. Ave., Chicago

CINCINNATI Conservatory of Music
Established 1867. Highland Ave.
and Oak St. Cincinnati, Ohio

COLUMBIA SCHOOL OF MUSIC
Clara Osborne Reed, Director
509 S. Wabash Ave., Chicago

DAHME-PETERSON ACADEMY OF MUSIC
Phone 20273
1419 So. Grand Avenue
Los Angeles, California

DETROIT CONSERVATORY OF MUSIC
1000 Students. 50 Teachers
530 Woodward Ave., Detroit, Mich.

KNOX Conservatory of Music
Galesburg, Illinois
Catalog free Wm. F. Bentley, Director

MARLOWE BURRITT L. Pupil of Leschetizky
Dahm. Peterson Academy of Music,
1419 S. Grand Ave., Los Angeles,
Cal. Also Greater Whittier College

WESTERN Institute of Music and Dramatic Art.
All Depts. F. Schwellker, Director
Wolfe Hall, Denver, Colorado

Please mention THE ETUDE when addressing our advertisers.

A Successful Song Writer's Most Recent Efforts

Arthur F. Tate

KNOWN BY ALL THROUGH HIS SUCCESSFUL "SOMEWHERE A VOICE IS CALLING," HAS BEEN FORTUNATE IN MELODY INSPIRATION AS THESE NUMBERS WILL PROVE TO THE SINGER WHO OBTAINS THEM :: ::

DREAMING OF LOVE AND YOU

Published in three keys, Low, D, Med., F, High, G
Price each, 50 cents

A song that has already made a place for itself in the vocal world. Filled with all the tenderness of love that words and music can portray, the attractiveness of this number makes it an excellent recital number as well as an exceedingly fine teaching song.

UNTIL THE DAWN

Published in three keys Price, 50 cents

One of the very latest offerings of Mr. Tate. The words of this song contain a beautiful sentiment and the musical setting is all that could be desired. Possesses melody that gives promise of its success.

DINGLE BAY

Medium Voice Price, 60 cents

A quaint love song of the "Green Isle" with the characteristic suggestive touch in the music that properly fits the words.

THE DREAM RIVER

High Voice Price, 50 cents

Another meritorious song worthy of special notice. As usual with this writer's numbers it is not too difficult for the average singer.

A SONG OF THE SPRINGTIME

High Voice Price, 50 cents

Does not go above "G" and is a graceful, blythe spring song that much could be made of by use in teaching.

ROSES OF REMEMBRANCE

Medium Voice Price, 60 cents

A strong rhythm waltz-time vocal number that will find a place in the hearts of lovers of the waltz style in song.

Any or all of the above numbers may be had for inspection according to our usual "On Sale" Plan

THEO. PRESSER COMPANY :: :: PHILADELPHIA, PA.

IMMENSE WAR SONG SUCCESS

"Send Me a Rose from Homeland"

By J. F. Cooke

Price 50c.

As introduced by Mme. Schumann-Heink, Henri Scott, Mae Hotz, Sousa's Band and many successful artists and organizations

"The words of this song are the daily prayer of the boys over there. It is like an inspired message from the front."

—Mr. Albert Zink, Prominent Y. M. C. A. Leader with the American Forces in France

Singers constantly secure many encores with this timely, high-class war number

Low Voice, High Voice, Band, Orchestra, Mixed Voices

Published by Theo. Presser Co. : Philadelphia, Pa.

ENCORE SONGS

In the appended list are some choice and carefully selected ENCORE SONGS by some of the most popular modern writers.

The entire list, or any numbers from it, will be sent freely, "ON SALE" to any who may be interested.

(H. High; M. Medium; L. Low.)

Alone Upon the Housetops.....	H or L Galloway	\$0.25	Listen to My Tale of Woe.....	M Smith	\$0.40
April First (Humorous).....	H Lieurance	.25	Ma Li'l Starlight.....	M O'Hara	.60
April Fooling.....	H Robinson	.40	Mah Blackbird.....	M Niedlinger	.60
Aunt Sally.....	M Clark	.50	Mammy's Li'l Baby.....	H or L Burleigh	.60
Blossom and the Bee.....	M Lee	.50	Mammy's Song.....	H Gillette	.40
Cupid's Conquest.....	M Steane	.50	Maying with You.....	M Spooner	.40
Dolly Dimples.....	M Robinson	.25	My Brown Rose.....	L Galloway	.50
George and his Father (Humorous).....	M Lieurance	.20	My Love, She's But a Lassie Yet.....	H Marshall-Loepke	.50
Grandmother Brown (Humorous).....	M Gottschalk	.30	My Shadow.....	M Stephens	.60
Heart of Mine.....	M or L Galloway	.40	Near the Well (Humorous).....	M Quinlan	.25
Hills O'Skye.....	H Galloway	.60	Nora.....	H or L Pigott	.60
Honey Chile.....	H Clark	.50	Pierrot.....	H or L Johnston	.60
Honey Town.....	M Widener	.40	Poosom An' De Coon.....	M Clark	.60
I Know a Little Girl.....	M Steele	.40	Pray Don't Tell.....	M Bischoff	.50
I Met a Little Elfman.....	H Robinson	.25	Rockin' In De Win.....	H or L Niedlinger	.50
I'll be dar to Meet yo'.....	M Burleigh	.50	Rose of Cherokee.....	M Cadman	.25
Indian Cradle Song.....	L Clark	.60	Shine Inside.....	M Hueter	.50
Just June.....	H O'Hara	.40	Squirrel and the Bumble Bee.....	H or L Niedlinger	.60
Katie O'Grady.....	L Niedlinger	.60	Sweet Miss Mary.....	H or L Niedlinger	.60
Keep a Good Grip on de Hoe.....	M Burleigh	.40	There Little Girl Don't Cry.....	M or L Norris	.50
Li'l Boy.....	M Niedlinger	.40	Three Lucky Lovers (Humorous).....	L Sudds	.50
Lindy.....	H or L Niedlinger	.60	When Love is Done.....	M or L MacLean	.25
			When the Kye Come Hame.....	M or L Nevin	.50

THEODORE PRESSER COMPANY, PHILADELPHIA, PA.

Please mention THE ETUDE when addressing our advertisers.

The World of Music

(Continued from page 625)

THE Ohio Music Teachers' Association held its thirty-sixth annual convention at Cincinnati in June.

CONCERTS continue in Paris, despite the bombardment, and there seems to be no prejudice shown against the older German classics, such as Haydn and Mozart, in the make-up of programs.

RUDOLF GANZ, the eminent Swiss pianist, has cancelled his contemplated trip to France and Switzerland.

ALBERT MILDENBERG, prominent in America as a composer and pianist, died at his home in New York City on July 3, at the age of forty-six.

THE New England Conservatory of Music, for the first time in the United States, has established a summer school of band music for men in the war service.

CLARENCE BIRD, a brilliant young American pianist, has received his commission as first lieutenant on General Pershing's staff.

MASCAGNI's new opera, *Lodoletta*, had its first production at the Lirico Theater in Milan early in the past summer.

EDWARD SHIPPEN BARNES, the talented New York composer and organist, joined the Naval Reserves at Pelham Bay July 26th.

THE Fischer Studio Building in Seattle, Wash., which housed over sixty music teachers, has been leased for conversion into an

apartment house or family hotel, and the teachers are said to be having the greatest difficulty in finding suitable quarters for their work.

VICTOR HERBERT has written a new light opera, *The House that Jack Built*. Book and lyrics are by Edward Childs Carpenter.

NORFOLK, CONN., has been obliged to forego the usual and expected midsummer music festival, owing to an unfortunate combination of events.

THE Carl Rosa Opera Company, of London, has been organized for fifty years, and during that time has sung to some 30,000,000 people. Their specialty is Grand Opera in English.

MANY army song leaders are recommending that the *Star-Spangled Banner* be transposed into the key of A flat for community singing, as its compass will then become much more practicable for a miscellaneous assembly of voices.

THE Municipal Orchestra of San Francisco at a recent concert brought out (in concert form) a number of excerpts from a new opera *Egypt*, by W. J. McCoy, of San Francisco.

COLONEL WILLIAM BOYCE THOMSON has been elected president of the Russian Symphony Society of New York. He has always taken a special interest in Russian affairs and but recently returned from that unfortunate country, where he was serving as head of the Red Cross Mission.

The Musical Digest

Music as an Imitative Art

THERE is also a large class of "music lovers" who believe themselves on an intellectually higher musical plane than the average person. They revel in what may be termed the imitative side of music. For them, the imitations of well-known scenes or familiar sounds—those countless "murmuring brooks," "rippling waves" and "chapel bells," which are daily invoked on pianos in thousands of homes—represent the best that music is capable of. These people sometimes reach to an appreciation of the imitative side of many great composers; when indeed they feel they have struck the very rock-bottom of music. In reality, if analyzed, music to them is not an independent art at all. It is little more than a medium for the visualization of a picture. By hearing the imitation brook, waves or bells, they are enabled to form a mental picture based on familiar brooks, waves or bells. And in time this process of translating music into images becomes the only way to gauge the merit of any music they may hear. If they are enabled successfully to visualize a piece of music they "understand it." Even among people of more advanced musical knowledge this tendency is general.—EFREM ZIMBALIST, *The Public*, New York, N. Y.

Debussy a Hermit Composer

Debussy was a hermit artist; he shunned by nature every sort of assembly. During the last fifteen years of his life he lived a retired life in a house near the Bois de Boulogne, hardly leaving it except to betake himself in summer to some very quiet watering place. He went nowhere; we saw him in the theater or concert hall only upon those exceptional occasions of the performance of some work not only new but likely to reveal a novel manner of expression. The rest of the time he lived secluded, or almost so, in a study looking out upon a garden, a room arranged with the greatest taste, well lighted, ornamented with a few works of art chosen with the most minute care, and garnished with the books that he loved, particularly modern French works and a good many translations from the English. I have never seen anything better ordered than the work table of Claude Debussy; it was unencumbered, the objects upon it were simple and refined, tended with fastidiousness, always perfectly arranged, and yet without anything of "bureaucratic" faddiness. From the very sight of this work table one recognized an artist of well-ordered mind, careful of detail, a lover of form, working without haste.

Debussy was always considered difficult of access. Either from early experiences or from his very nature, a sort of misanthropy came upon him; he had little pleasure in the society of his fellows and asked nothing at their hands. No one ever worked with so little idea of reward or favor. In youth he had obtained the Prix de Rome. In this he found no cause for vanity, and to it he attached no importance; rather he made it a pretext for invective against academic laurels. Above everything he loved liberty, and his own he preserved scrupulously.—G. J. AUBRY, in *The Music Student* (London).

A Musical Association Three Centuries Old

THE Worshipful Company of Musicians (London), who kept the festival of their patroness, St. Cecilia, last month, claim to have been founded originally as the "Company of Minstrels" in the fifteenth century. Their first charter dates from 1604, when James I gave them extensive powers over music and dancing within three miles of the city of London. No freeman of the company was permitted to play any instrument "under the window or lodging of any nobleman, knight or gentleman" without leave of the guild. The musicians hold some freehold property at Clapton, but rank among the poorest of the city companies. Having no hall of their own, they generally use for their periodical gatherings Stationers' Hall, where they find among the decorations a picture of their St. Cecilia. Musicians are proverbially an impecunious folk, but the building of a Musicians' Hall in some future better times would be a suitable project for the consideration of this Worshipful Company.—*Music*, London.

Why Grand Pianos are Superior

THE term "grand piano" connotes not only a particular tone but a particular shape. It connotes principally, in fact, the horizontal soundboard and the hammer which drops back by gravity from the string. Now the grand action is superior to all others in that it permits a more delicate control of velocity and particularly in permitting a more rapid and sure retraction of the hammer. Thus, greater opportunity is given to the pianist to control hammer speed and therefore tone. That is one point and a point of essential importance. So long as the grand action is used, the piano which uses it will, other things being equal, have a better tone than if it were less efficiently equipped in mechanism. No matter how small a grand piano may be, therefore, its superiority over the upright of any size will be manifest in this important particular.—*Music Trade Review*, New York.

Pruning the Pupils' Recital

"How shall I make my pupils' recitals more interesting to the public?" said to me a Chicago voice teacher, who is willing to learn.

"Two things will do it," was the reply. "First, make them shorter. Prune unmercifully. Forget your usual cry that you have so many who absolutely must be represented, and cut the time down to an hour and a half at the maximum, with an hour and a quarter preferred. And then, make your recitals more human. Forget 'methods' entirely and when your pupils appear in public tell them to think of interpretation. The public cares not a hoot about method, and in nine cases out of ten wishes the story only. Of course, method has to do with good tone, and musicianship and musical style are also essentials in the class room, but do not obtrude these on the public. Instead, let your pupils learn to 'tell the story' of the poem in musical terms and the public will inevitably like it."—*The Music News*, Chicago.



Schools and Colleges

CHICAGO



Chicago's Foremost

AMERICAN CONSERVATORY of MUSIC

School of Music

Offers modern courses in Piano, Voice, Violin, Organ, Violoncello, Orchestral Instruments, Public School Music, Harmony, Composition, Physical Culture, Dalcroze, Modern Languages and Dancing.

Walton Pyre School of Acting and Expression.

Superior Normal Training School, supplies Teachers for Colleges.

Pupils prepared for **Lyceum** and **Chautauqua** engagements.

Desirable Dormitory accommodations. Numerous lectures, concerts and recitals throughout the school year. Teachers' Certificates, Diplomas and Degrees conferred by authority of the State of Illinois. Students' Orchestra. Many free advantages. Thirty-third annual session begins September 9, 1918.

571 Kimball Hall



Karleton Hackett

John J. Hattstaedt

Adolf Weidig

Asso., Director President and Founder Asso., Director

The Conservatory is located in the heart of Chicago's musical center, in the new, magnificent sixteen story Kimball Hall Building. For free catalog and general information, address

AMERICAN CONSERVATORY OF MUSIC

The Conservatory is universally recognized as a school of the highest standards, and is one of the largest musical institutions in the country. Eighty artist-instructors, many of international reputation. A partial list follows:

Karleton Hackett, Adolf Weidig, Wilhelm Middel-schulte, Enrico Tramonti, Henriot Levy, Allen Spencer, Herbert Butler, Victor Garwood, Silvio Scionti, Ragna Linne, Walton Pyre, O. E. Robinson, Arthur Olaf Andersen, E. Warren, K. Howe, Louise Robyn, and others of equal prominence.

The Conservatory is located in the heart of Chicago's musical center, in the new, magnificent sixteen story Kimball Hall Building. For free catalog and general information, address

Chicago, Illinois



PUBLIC SCHOOL MUSIC CREDITS

Constructive Drill Book Nos. 1 and 2, one dollar each, over 400 constructive drills in each.

EARN MORE

Teach adults and children partly in classes, one-half hour private lesson, one hour class lesson per week.

HELP YOURSELF

Improvise, Play and Write 95,220 Modulations from one given tone. Develop Musical Memory, Intellectual Memory and Fore Feeling. Create Keyboard and Written Harmony. Teach with Scientific Pedagogy. Prices \$10.00 to \$220.00. Teachers may join a class any time.

Address
EFFA ELLIS PERFIELD

218 S. Wabash Ave., Chicago, Ill.
109 West 45th Street, New York City
ST. JAMES HOTEL

PROFESSOR
WILLIAM ERHART

SNYDER

Director Decatur Musical College, Decatur, Ill.
Member Faculty Sherwood Music School, Chicago
Pupil of Leschetizky and Sherwood.

SPECIAL COURSES IN PIANO & ORGAN PLAYING and TEACHING. SPECIALTY: LESCHETIZKY PRINCIPLES

WESTERN CONSERVATORY THIRTY-FIFTH YEAR Under State Charter

200 Partial Scholarships especially issued by the Conservatory Board to encourage the study of Music under superior advantages during the present economic conditions. Send for Application Blank. E. H. Scott, Pres., Kimball Hall, Chicago



Chicago Musical College

The Leading and Largest School of Music in America—53d Year

FALL TERM NOW OPEN

Unsurpassed faculty of 100 eminent instructors

COURSES and private lessons in Piano, Voice, Violin, Organ, Theory, School of Opera, Orchestral Instruments, Expression and School of Acting. Teachers' certificates for teachers of Piano, Voice, Violin and Public School Music. Diplomas and Medals awarded. Public Recital weekly in our own Recital Hall, seating 800 people. Unrivalled Free Advantages. Dormitory accommodations. 60 Free Scholarships and 140 Partial Scholarships given to worthy talented students by competitive examination. Enrollments at any time.

MASON & HAMLIN CO. offers special prize of \$1200.00 Parlor Grand Piano to best player in Graduation or Post Graduation Classes. CABLE PIANO CO. offers special prize of \$1,000.00 Parlor Grand Piano to best player in Senior Diploma Class. Special prizes to vocal and violin students. Complete new catalog on request.

CARL D. KINSEY, Vice-President and Manager, 620 S. Michigan Blvd., Chicago, Ill.
FELIX BOROWSKI, President Dr. F. ZIEGFELD, President Emeritus



New Building offering Unsurpassed Equipment

Only Conservatory in Chicago maintaining Student Dormitories

BUSH CONSERVATORY

KENNETH M. BRADLEY • EDGAR NELSON
President and Director • Associate Director

An Institution of National Prominence
EXPRESSION PHYSICAL CULTURE MUSIC LANGUAGES DANCING

The Faculty of more than 50 famous artists includes
CHARLES W. CLARK, Baritone (re-engaged)
RICHARD CZERWONKY, Violinist
MOSES BOGUSLAWSKI, Pianist
MME. JULIE RIVE-KING, Pianist

FALL TERM OPENED SEPTEMBER 16th

Write for free illustrated catalogue "E" giving full description of courses of study, complete list of faculty, and magnificent new building. Address,

Registrar, 839 North Dearborn St., Chicago

KNUPFER STUDIOS A School of Musical Arts

WALTER KNUPFER, Director
All branches of music. Eminent faculty. Teachers' certificates and diplomas issued by authority of the State of Illinois Master School of Piano and Violin playing under the direction of Walter Knupfer and Harry Weisbach.

A Limited Number of Scholarships to Pupils of Exceptional Talent

Fall Term Starts September 9th
ADDRESS 630 FINE ARTS BUILDING, CHICAGO, ILL.

THE MARY WOOD CHASE SCHOOL OF MUSICAL ARTS

Winter Term Opens September Ninth, 1918

Courses in PIANO, VOICE, VIOLIN, CELLO, EAR-TRAINING, KEYBOARD and APPLIED HARMONY, DALCROZE EURYTHMICS, DRAMATIC ART, TEACHERS' TRAINING COURSES

Opportunity for performance

FOR CURRICULUM, Address: 801 LYON and HEALY BUILDING, CHICAGO



Louise Burton
SOPRANO

Available for Concerts, Oratorios and Costume Recitals. Pupils accepted. Address for bulletin 800 Lyon & Healy Bldg., Wabash & Jackson Blvd., Chicago, Ill.

LYCEUM ARTS CONSERVATORY

(INCORPORATED)
ELIAS DAY, DIRECTOR

"Definite Preparation for a Definite Work"
A superior faculty, teaching every branch of Music and Dramatic Art. Diplomas given; degrees conferred. More than 300 of our students have secured concert positions in the last five years.

Fall Term opens September 9, 1918.

Write for detailed information and free catalog. Address Frank A. Morgan, Manager.

Dept. E

600-610 LYON & HEALY BLDG., Chicago

COLUMBIA SCHOOL OF MUSIC

CLARE OSBORNE REED, Director
A School for the Serious Study of Music
Students may enter at any time
Piano, Theory, Voice, Violin
Public School Music Methods

Normal Training, Advanced Interpretation and Post Graduate Courses. Kindergarten, Ear Training, Sight Reading, Orchestra Conducting, History of Music, Demonstration Children's Classes. Free year book.

Students' Orchestra and Chorus.
COLUMBIA SCHOOL OF MUSIC
Box 87. 509 So. Wabash Ave., Chicago, Ill.

Prestige can be gained on merit properly advertised.

"Over There with Pershing"

A REMARKABLE BOOK

Not Sold but GIVEN for ONE Yearly Subscription to THE ETUDE

A 64-page book with an attractive cover in colors. The book is paper bound and is ten by fourteen inches in size. The world war and the work of "Our Boys" and Allied Soldiers is exhaustively treated.

Contains Twenty-four Maps Two page maps of the world, the United States, Europe and the Western Battle Front are given. The last mentioned map shows various battle lines at different stages of the war up to March 21st, 1918. Other maps treat in detail the Italian and various battle fronts and also show Austria, European-Turkey, Bulgaria, Roumania, Serbia and Montenegro.

Profusely Illustrated Showing Allied troops in action. Also the flags and coats-of-arms of twenty-five nations are reproduced in colors and illustrations explaining the insignia as used to designate the rank of officers in the United States Army, Navy and Marine Corps.

REMEMBER THIS BOOK IS GIVEN AWAY WITH ONE YEARLY SUBSCRIPTION TO THE ETUDE AT THE REGULAR SUBSCRIPTION PRICE OF \$1.50 (CANADA) \$1.75



Schools and Colleges

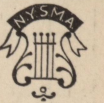
NEW YORK, NEW ENGLAND AND CANADA



NEW YORK SCHOOL OF MUSIC AND ARTS

Opposite Central Park, cor. 95th St., New York City

RALFE LEECH STERNER, Director



New York City's most beautiful and home-like School devoted to Music and the Allied Arts with UNSURPASSED BEAUTY OF SCENE FACING CENTRAL PARK

No advance in rates and with the same celebrated faculty including Arthur Friedheim, Ralfe Leech Sterner, Aloys Kremer, Harold A. Fix, Clarence de Vaux Royer, Illuminato Miserendino, Frank Howard Warner, S. Reid Spencer, Mable Rivers Schuler, Mme. Clara Lopez, Helen Wolverton and others.

DORMITORIES IN SCHOOL BUILDINGS AND PROPER CHAPERONAGE WITH MANY SOCIAL AND RECREATION ADVANTAGES. OPEN THE ENTIRE YEAR. PUPILS MAY ENTER ANY DAY. TWO PUBLIC CONCERTS EVERY WEEK. TERMS, INCLUDING TUITION, BOARD, PRACTICING, ETC., ON APPLICATION. SEND FOR BOOKLET AND TEACHERS' BIOGRAPHIES

MEHLIN PIANO USED EXCLUSIVELY

DUNNING SYSTEM of Improved Music Study for Beginners

Has over 1000 Teachers—Classes Larger Every Year—Teachers Earning \$2500, \$3000 and \$4000 a Year with the Dunning Work Alone—Why is This?

Because its standard has never been equaled or such phenomenal results obtained by any other plan for teaching beginners.

MRS. CARRE LOUISE DUNNING NORMAL CLASS FOR TEACHERS, New York City. Normal Classes, Portland, Oregon, October 9th; Chicago, October 18th.

Mrs. Addy Yeargain Hall, Normal Classes, Davenport, Iowa, Dec. 17th. Address Musical Art Bldg., St. Louis, Mo.

Mrs. Oscar E. Busby, Nashville, Tenn., July 22d; Little Rock, Ark., Sept. 16th; Mobile, Ala., Nov. 11th.

Mrs. Anna Craig Bates, Normal Class, San Antonio. Address 3303 Coke St., Dallas, Texas.

Mrs. Harriet Bacon MacDonald, Normal Class, Oklahoma City, July 8th; Chicago, August 12th; Dallas, October 28th. Address 1727 Chase Ave., Chicago.

Miss Clara Sabin Winter, Normal Classes, Wichita, Kans., Sept. 3d; Topeka, Kans., Nov. 11th. Address 117 E. Third St., Wichita, Kan.

Mrs. Carrie Munger Long, Normal Classes, June 5th, 1918, Birmingham, Ala. Address 812, W. 7th St., Ft. Worth, Texas.

Mrs. Jeanette C. Fuller, Normal Classes, July 1st, 1918, Rochester, N. Y. Address 50 Erion Crescent, Rochester, N. Y.

Mrs. Wesley Porter Mason, Normal Classes, Dallas, Texas, April 20th; Denver, Colo., June 20, 1918. Address 5011 Worth Street, Dallas, Texas.

Mrs. Harry A. Prentice, Normal Class, New York City, June 28th. Address 78 W. 103d St., New York City.

Mrs. Mattie D. Willis, Normal Classes, Waco, Texas, August 5th and Sept. 16th, 1918. Address 617 S. 4th St., Waco, Texas.

Full information and booklet of Foreign and American endorsers.

8 West 40th St., New York City

The Fletcher Music Method

Introduced into America under the auspices of the New England Conservatory, Boston, in 1897, this method

HAS JUSTIFIED EVERY CLAIM MADE FOR IT

In spite of the many cheap copies of the Fletcher Method, the demand for it is beyond the supply of teachers

to meet the demands which Mrs. Fletcher-Copp's lectures on American Musical Preparedness are arousing. War or no war—Parents are awakening to the fact that the Fletcher Music Method alone prepares the Child to meet and grasp his potential possibilities, and that his country will need him musically in the future.

Normal Class opens October 15th in Brookline, Mass. in response to demand. For full particulars, apply

31 YORK TERRACE : EVELYN FLETCHER-COPP : BROOKLINE, MASS.

GRANBERRY PIANO SCHOOL

Teachers' Training Courses

FAELTEN SYSTEM. Booklet

CARNEGIE HALL - NEW YORK

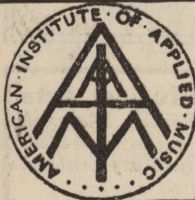
Crane Normal Institute of Music

Training School for Supervisors of Music

BOTH SEXES

Voice culture, sight-singing, ear-training, harmony, form, music-history, chorus-conducting, methods, practice-teaching. Graduates hold important positions in colleges, city and normal schools.

53 MAIN ST., POTSDAM, NEW YORK



American Institute of Applied Music

(METROPOLITAN COLLEGE OF MUSIC)

212 West 59th Street New York City

Recent additions to the Faculty

VOICE, Lotta Madden; Arthur Leroy Tebbs; Sergei Klibansky. VIOLIN, Theodore Speering, Supervisor: Nicoline Zedeler-Mix.

33rd Season—October 1, 1918. Send for circulars and catalogue

M. I. DITTO, Cor. Sec'y. KATE S. CHITTENDEN, Dean

GOETSCHUS' SYSTEM OF HARMONY

COUNTERPOINT AND COMPOSITION taught through mail by

E. KILENYI, M.A.

20 E. 90th Street New York City Endorsed by DR. GOETSCHUS. Individual attention.

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY

MRS. BABCOCK

OFFERS Teaching Positions, Colleges, Conservatories, Schools. Also Church and Concert Engagements

CARNEGIE HALL, NEW YORK

The National Conservatory of Music of America

Enrollment Sept. 25 to Oct. 1. The only School of Music in the U. S. chartered by Congress. 34th year opens Oct. 2d

(JEANNETTE M. THURBER, Founder & Pres.) Ad. Sec., 126-128 W. 79th St., N. Y. City

BURROWES COURSE OF MUSIC STUDY

Kindergarten and Primary—Correspondence or Personal Instruction

Happy Pupils—Satisfied Parents—Prosperous Teachers. Classes are doubled by use of this method

Enthusiastic letters from teachers of the Course, also descriptive literature sent on application to KATHARINE BURROWES

D. 178 FIFTH AVE., NEW YORK CITY, or Dept. D. 246 HIGHLAND AVE., HIGHLAND PARK, DETROIT, MICH.

Etude advertising is the open door to musical opportunity

Ithaca Conservatory of Music

Special advantages for those who look forward to concert or educational work. All instruments, vocal, dramatic art, languages, etc. Graduates filling highest places available in America. Beautiful, commodious buildings, concert hall and dormitories. Resident and day students. Reasonable terms. Catalogue.

The Registrar, 1 De Witt Park, Ithaca, N. Y.

DR. N. J. ELSENHEIMER

Composer, Pianist, Artist, Pedagogue

Author of SCALE CLIMBING, a series of studies to enable the earnest student of the piano to attain excellent results in a short time.

The work has been endorsed by a number of the most prominent artist-pedagogues of this country. It has been incorporated into the course of regular instruction of leading piano schools. For information regarding terms in the art of piano playing address

522 West 136th Street - New York City

PHONE, 4880 MORNINGSIDES

Business Address—839 Carnegie Hall, New York City

Institute of Musical Art

OF THE CITY OF NEW YORK

FRANK DAMROSCH - DIRECTOR

120 CLAREMONT AVE.

Session opens October 14th

Examinations for admission September 30th to October 10th

The London Conservatory of Music offers unexcelled opportunities for bringing ambitious students before the public.

F. L. WILLGOOSE, Mus. Bac. Principal & Head of Theory Department. now holding important positions through being brought out by the Conservatory.

Write for Curriculum

356 Dundas St. - London, Canada

LOTTIE L. ARMSTRONG, Registrar

VIRGIL Piano Conservatory

SPECIAL INSTRUCTION IN

Piano Technic, Ear Training and Sight Reading

ADVANCED PUPILS COACHED IN

RECITAL PROGRAMS

For Catalogue, Address

MRS. A. M. VIRGIL, 11 West 68th St., NEW YORK

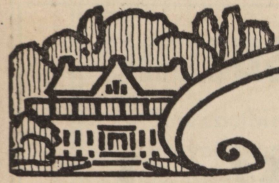
Music Teacher's Class Book

A little pocket note-sized volume, bound in boards that takes the place of nine separate record and account books.

There is 1—An index of pupils. 2—Memo of time for lesson and account. 3—A ledger. 4—Sheet music account. 5—Teacher's account with business houses. 6—Record of daily earnings. 7—Memoranda. 8—Bill forms. 9—Receipt forms. It is a wonderfully convenient record and saves many a dollar which might otherwise go unaccounted for.

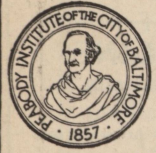
Price, 60 cents

Theo. Presser Co., Philadelphia



Schools and Colleges

PENNSYLVANIA, SOUTHERN AND MIDDLE WEST



ESTABLISHED 1857

PEABODY CONSERVATORY

BALTIMORE, MD.

HAROLD RANDOLPH, Director

One of the oldest and most noted Music Schools in America.

Atlanta Conservatory of Music

THE FOREMOST SCHOOL OF FINE ARTS
IN THE SOUTH

Advantages Equal to Those Found Anywhere
Fall Session Begins September 2d, 1918.
Students may enter at any time. Send for
Catalog. GEO. F. LINDNER, Director

Peachtree and Broad Streets, Atlanta, Georgia

Hahn Music School

Chas. D. Hahn, Director

The School for your Daughter

Our catalogue tells why

3919-s Junius Street, Dallas, Tex.

LOUISVILLE CONSERVATORY OF MUSIC

FALL TERM, SEPTEMBER 3RD

EMBRACING ALL BRANCHES OF

MUSIC :: EXPRESSION :: ART :: LANGUAGES

Public School Music and Teachers' Training Course

Students' Orchestras, Operatic and Dramatic Productions, Numerous Recitals, Plays and Lectures, Interpretation Classes and Observation of Teaching among Free Advantages. Theoretical branches free to students of one or more major subjects.

Faculty of Artists and Teachers of International Fame

DORMITORY FOR LADIES

IMPORTANT ENGAGEMENT As Head of Voice Department Charles Norman Granville The Noted Artist and Teacher

Mr. Granville is one of the foremost artists in America. His phenomenal success as a teacher is evidenced by the large numbers of his students holding prominent positions in opera, concert, churches and as teachers.

WRITE FOR CATALOGUE AND LITERATURE.

LOUISVILLE, KY.

MRS. CROSBY ADAMS

Private and Class Teaching

Musical Technique Interpretation

Address: MONTREAT, NORTH CAROLINA

ZECKWER-HAHN PHILADELPHIA Musical Academy

1617 Spruce Street, Philadelphia

Modern equipment, thorough instruction, eminent faculty. For prospectus, address
CHARLTON LEWIS MURPHY, Managing Director



CONSERVATORY of MUSIC

PHILADELPHIA
THIRTY-FOURTH YEAR

Because of its distinguished faculty, original and scientific methods, individual instruction, high ideals, breadth of culture and moderate cost, combined with efficient management, the COMBS CONSERVATORY affords opportunities not obtainable elsewhere for a complete musical education.

All branches. Normal Training Course for Teachers. Public School Music Supervision. Four Pupils' Recitals a week. Two Complete Pupils' Symphony Orchestras. Reciprocal relations with University of Pennsylvania.

A SCHOOL OF INDIVIDUAL INSTRUCTION

(Theoretical and Applied Branches Taught Privately and in Classes)

Faculty: Gilbert Reynolds Combs, Piano; Hugh A. Clarke, Mus. Doc., Theory; William Geiger, Mus. Bac., Violin, Nelson A. Chesnut, Voice; Herman Sandby, Violoncello; Russell King Miller, Organ; and 75 assistant teachers.

THE SCHRADIECK VIOLIN SCHOOL

Organized, developed, and for 22 years conducted under the personal direction of Henry Schradieck, the world's greatest violin teacher.

Under William Geiger, Mus. Bac., for many years Schradieck's colleague, the school will be conducted along the identical lines originated by the late master.

All the assistant teachers are graduates of the school and were personally trained by Schradieck to carry on his great work.

DORMITORIES FOR WOMEN

In addition to delightful, homelike surroundings in a musical and inspirational atmosphere, the dormitory pupils have advantages not afforded in any other school of music or elsewhere: Daily Supervised Practice, Daily Classes in Technic, Musical Science, Theory, Concentration and Memory Training, Physical Culture, Vocal and Instrumental Ensemble and Public Performance.

FIVE SPACIOUS BUILDINGS

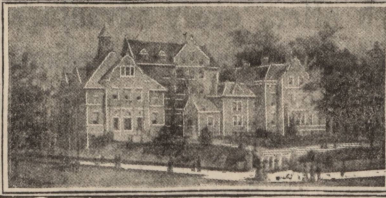
The only Conservatory in the State with Dormitories for Women.

A School of Inspiration, Enthusiasm, Loyalty and Success.

Illustrated Year Book Free

GILBERT RAYNOLDS COMBS, Director Offices, Studios and Dormitories
Broad and Reed Streets

CINCINNATI CONSERVATORY of MUSIC. ESTABLISHED 1867.



CLARA BAUR, Foundress

Half a Century in the Front Rank of American Music Schools
Unsurpassed in Faculty and Equipment. All Departments Open During
SPECIAL SUMMER SESSION

Elocution—MUSIC—Languages

Special Courses in

Public School Music and Progressive

Series of Piano Lessons

Location and surroundings ideal for summer study

For Catalog and Circular, Address

MISS BERTHA BAUR, Directress, Highland Avenue and Oak St., Cincinnati, O.

DANA'S MUSICAL INSTITUTE

WARREN, OHIO

THE SCHOOL OF DAILY INSTRUCTION IN ALL
BRANCHES OF MUSIC

Address LYNN B. DANA, President

Desk E, WARREN, OHIO

HUNTINGTON COLLEGE CONSERVATORY C. W. H. BANGS, President REX ARLINGTON, Director

Music Department of Huntington College, Endowed, with absolutely no expense, so can offer very best of advantages at very low cost. Aim is to educate, not make money. Faculty of unquestioned standing.

Courses Offered: VIOLIN, PIANO, VOICE, HARMONY, HISTORY OF MUSIC, PUBLIC SCHOOL MUSIC, LANGUAGES, EXPRESSION and DRAMATIC ART

Special Courses Giving Teachers Practical Work Applicable to Their Needs

BOARDING FACILITIES EXCELLENT—NO BETTER ANYWHERE

The secretary will be pleased to furnish full details and supply any information desired.

Address, Box 512 - - - HUNTINGTON, INDIANA

VALPARAISO UNIVERSITY SCHOOL OF MUSIC

Accredited

VALPARAISO, - INDIANA.

The University School of Music offers courses in Piano, Voice, Violin, Organ, Theory and Public School Music. Students may attend the Music School and also take the regular work at the University.

THE EXPENSES ARE THE LOWEST

Tuition, \$36.00 per quarter of twelve weeks. Board with Furnished Room, \$39 to \$51 per quarter. Catalogue will be mailed free. Address Henry B. Brown, President, or Oliver P. Kinsey, Vice-President.

45TH YEAR—STUDENTS ACCEPTED AT ANY TIME.

PITTSBURGH MUSICAL INSTITUTE, Inc.

Fall Term - September

4259 Fifth Ave.

PITTSBURGH

Minneapolis School of Music,

ORATORY AND DRAMATIC ART

WILLIAM H. PONTIUS Director, Dept. of Music
CHARLES M. HOLT Director, Dramatic Art
60-62 Eleventh St., So. MINNEAPOLIS, MINN.

LARGEST SCHOOL OF ITS KIND IN THE WEST

ALL BRANCHES OF MUSIC AND DRAMATIC ART
50 Artist Teachers Year Book Free on Request

Milwaukee-Downer College

Milwaukee, Wis.

Department of Music

Offers Piano, Organ, Violin, Voice Training, Theory of Music and a Teachers' Course in Public School Music. The degree Bachelor of Science in Arts is offered for music specialists. A diploma course is given.

For catalog "U," address REGISTRAR

Michigan State Normal College Conservatory of Music

Ypsilanti, Michigan

Courses in singing, piano, organ, violin and theory.

Courses for training supervisors and teachers of public school music.

Graduation leads to a life certificate valid in most states of the union.

Total living expenses need not exceed five dollars per week. Tuition and fees exceptionally low. Write for catalog.

Dir. CONSERVATORY OF MUSIC,
BOX 9, YPSILANTI, MICHIGAN.

Lake Forest University School of Music

The best in musical education in a cultured home environment. Internationally trained teachers. Four years' course required for Performer's and Teacher's Certificate. Special courses in Keyboard Harmony, History of Music and Appreciation. School orchestra, chorus, and recitals. Credits allowed by Lake Forest College and Ferry Hall for Music School Work. Address MARTA MILINOWSKI, B.A., Dir. Box 105, Lake Forest, Ill.

BEETHOVEN CONSERVATORY

Special Low Rates for Beginners

Send for handsome Catalogue to the
BROS. EPSTEIN

One of the oldest and best Music Schools in the United States

4525 Olive Street, St. Louis, Mo.

FOREST PARK E. R. KROEGER PIANO

NORDSTROM CARTER, Voice. 58th Year

Junior College Prep. Graded School
College of Music

ANNA S. CAIRNS
President

St. Louis COLLEGE

TAKE a few minutes to study the school announcements on these pages. Here are the best Colleges, Conservatories, Schools in America.

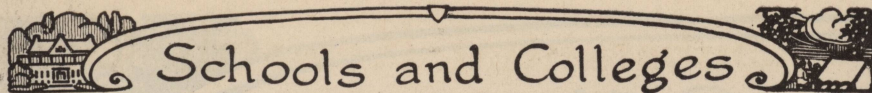
THOSE MANY POINTS REGARDING WHICH MUSICIANS DISAGREE

ARE THOROUGHLY DISCUSSED AND PRESENTED IN LOUIS C. ELSON'S BOOK

Mistakes and Disputed Points in Music and Music Teaching

CLOTH BOUND - PRICE, \$1.25

THEO. PRESSER CO., PHILADELPHIA, PA.



Schools and Colleges

DETROIT and CALIFORNIA

DETROIT INSTITUTE OF MUSICAL ART



"Strongest Faculty in the Middle West"

A School which offers every advantage incidental to a broad musical education.

Fifty artist teachers. Highest standards.
Artistic environment.

For Catalog Address

GRACE CHAMBERLIN, Business Manager
1117-1119 WOODWARD AVENUE - DETROIT, MICHIGAN

Be a Teacher of Music and Drawing in the Public Schools

SPECIAL ONE-YEAR COURSE

Every year music and drawing are becoming greater factors in education. Usually the demand for teachers of music and drawing in the Public Schools greatly exceeds the supply. The field offers big salaries and bigger opportunities to both men and women. We have been graduating teachers and placing them in well paying positions for more than 29 years. We offer a complete and thorough course in Public School Music and Drawing that may be finished in one year. Also a two-year course. Strong faculty; beautiful location; adequate equipment. and Commercial Work.



Catalog sent free on request. For detailed information, address

THE SECRETARY, 3029 West Grand Boulevard, Detroit, Mich.

Thomas Normal Training School

DETROIT CONSERVATORY OF MUSIC

Established 1874
Francis L. York, M. A., Pres.
Elizabeth Johnson, Vice-Pres.
Finest Conservatory in the West
Offers courses in Piano, Voice, Violin, Organ, Theory, Public School Music and Drawing, Oral Interpretation, etc. Work based on best modern and educational principles. Numerous Lectures, Concerts and Recitals throughout the year.
Branch Studios. Excellent Dormitory Accommodations. Teachers' certificates, diplomas and degrees conferred. Many free advantages. We own our own building located in center of most cultural environment.

Students may enter now.

For detailed information address

James H. Bell, Sec., Box 7,
1013 Woodward Ave.
Detroit, Mich.



OCTAVIA HUDSON'S HOME NORMAL COURSE

Musical Kindergarten—Primary
Complete—Modern—Practical
Intelligent Musicianship
Artistic Interpretation

Three Hundred Lessons—Every Phase of Music Study and Art of Piano Playing during First Three Years of the Child—Selected from Practical Work of Author—Child Specialist—Composer of "Melody Land", "Nine Melody Stories", "Musical Picture Book", "Musical Poems", etc.
Complete Course—Twenty Subjects—Analyzed—Illustrated in Detail. Each Subject Obtained Separately if Desired.

Not a Correspondence Course—Adaptable to Any System of Instruction.

Also Personal Normal Instruction—Graded School of Music, Los Angeles. Descriptive Literature: 132 South Hidalgo Ave., Alhambra, Calif.

School of Professional Picture Playing

Individual and class instruction. Practical work with running picture. Organ, piano, orchestra. Sure employment for graduates. Send for folder.

P. O. Box 582. LOS ANGELES, California

AN IMMENSE SUCCESS

Sung by Mme. Julia Culp and Other Great Artists

By the Waters of Minnetonka

An Indian Love Song

By THURLOW LIEURANCE

High Voice, in A (With Violin or Flute *ad lib.*)
Low Voice, in G flat (With Violin or Flute *ad lib.*)

Price, 60 cents Also for Piano Solo—Price, 40 cents

Mr. Thurlow Lieurance has had remarkable success in transcribing the various tribal melodies, having lived among the Indians for that purpose. In his work, Mr. Lieurance adheres faithfully to the original melodies and harmonizes and accompanies them in such a manner as to preserve, if not enhance, all their original atmosphere. By the Waters of Minnetonka seems to have struck a popular chord, so successful has it become. The melody is quaint, naïve and singable and the accompaniment ripples along in a delightful manner.

Send for a Circular of Mr. Lieurance's Complete Works

THEO. PRESSER CO. :: :: Philadelphia, Pa.

Indispensable Music Works

THE MOST SUCCESSFUL IN THEIR LINE

EVANS, M. G. Primer of Facts about Music. Price 50c. Questions and Answers on the Elements of Music. For the use of teachers and students.
More than a primer, covering all the essentials in a practical, progressive manner.

BILBRO, MATHILDE. Spelling Lessons in Time and Notation. Price 30c. Differing from all others in that it combines note values and time together with word spelling on the staff.

TAPPER, THOS. Child's Own Book of Great Musicians. Price 15c. Each. (A Series of Biographies.) Bach, Beethoven, Chopin, Handel, Haydn, Mendelssohn, Mozart, Schumann, Schubert.

Taking advantage of the child's delight in cutting out pictures, it affords the young student an opportunity to work out and recreate the life of each great master for himself, all necessary material being supplied.

PRESSER, THEO. Beginner's Book. School of the Pianoforte. Vol. 1. Price 75c. A Modern Elementary Work for Young Piano Students, from the beginning up to, but not including, the Scales.

The best and most understandable of all instruction books, leading the young student along by easy and natural stages, and presenting nothing but the most tuneful and enjoyable material throughout, making practice a pleasure.

SPAULDING, GEO. L. Tunes & Rhymes for the Playroom. Price 50c.

First grade pieces to be played or sung, or both together. Each piece is in characteristic vein. Most successful with young students.

CRAMM, H. L. New Rhymes and Tunes for Little Pianists. Op. 20. Price 75c.

Easy and progressive pieces of real musical and educational value.

VERY FIRST DUETS FOR THE PIANOFORTE. Price 50c.

Beginners' four hand pieces, carefully graded, of about even difficulty in both parts. Very melodious.

MATHEWS, W. S. B. Standard Graded Course of Studies in 10 Grades. 10 Volumes. Price \$1.00.

Standard in name and standard in fact, the first and foremost of all courses. Revised and enriched from time to time. Always in the lead.

MASON, DR. WM. Touch and Technic. 4 Volumes, Each \$1.00.

The leading and most authoritative American technical work, endorsed by all the great artists. For Artistic Piano Playing.

CZERNY-LIEBLING. Selected Studies. 3 Books. Each 90c.

The best studies of all grades, selected from the entire works of Czerny, carefully edited and arranged in progressive order, from the earlier to the more advanced grades.

YOUNG PLAYERS' ALBUM. Price 50c

A Collection of Melodious Parlor Pieces for the Pianoforte. A feast of good things for the young player. Seventy pieces of easy grade, in all styles, every one a gem.

ALBUM OF DESCRIPTIVE PIECES FOR THE PIANOFORTE. Price \$1.00.

A unique collection, every piece being in characteristic style.

STANDARD CONCERT ETUDES. Price \$1.00. For advanced study. Especially adapted as a continuation of Mathews' Standard Graded Course and all other Graded Courses. Master studies by the greatest writers.

WILKINSON, CHARLES W. Well-known Piano Solos. How to Play Them. Price \$1.50.

Just what one wishes to know about the pieces which are most played. Practical and instructive.

OREM, P. W. Harmony Book for Beginners. Price \$1.00.

"Just what has been wanted for years." Tells the beginner what is necessary to be known in the plainest possible manner.

COOKE, J. F. Standard History of Music. Price \$1.25.

A First History for Students of all Ages. A popular and readable presentation of the subject. The most widely used of all musical histories.

REDMAN, H. M. Pronouncing Dictionary of Musical Terms. Price 50c.

A practical work of reference for the busy student. Compact and handy.

GROVE'S DICTIONARY OF MUSIC AND MUSICIANS. 5 Vols. Complete. Price \$25.00.

A monumental work, the greatest musical encyclopedia. Four thousand pages, covering all possible subjects.

WATSON, MABEL MADISON. Bel Canto Violin Method. Price \$1.00.

A real beginners' book for the young student. Melodious throughout, proceeding by easy stages, covering each detail in a thorough manner.

OREM, P. W. The Organ Player. Price \$1.50.

The most popular of all organ collections. Melodious numbers of medium grade for all occasions.

ARTISTIC VOCAL ALBUM. For High or Low Voice. Price \$1.00.

All works sent postpaid upon receipt of price.
A collection of songs by modern and contemporary writers, songs that will live and grow in popularity. For home or recital use.

All works sent postpaid upon receipt of price.

Prices advanced temporarily 20% during the war period

Teachers will receive upon request for examination, subject to return, any of our publications at professional prices

The Mail Order Music Supply House for Teachers,
Colleges, Convents and Conservatories of Music

THEO. PRESSER CO.

1712 CHESTNUT ST.

PHILADELPHIA, PA.


The Sheet Music and Music Book publications of all publishers carried in stock

Unusual Savings in Magazines

The combinations listed below offer ETUDE readers some unusually attractive, money-saving opportunities to order their favorite magazines, together with THE ETUDE, at prices that shortly will be withdrawn. A few of the publications to be advanced in price are noted here; others will be announced later.

THE ETUDE advises the sending at once of renewals for all magazines. Send orders and remittances directly to THE ETUDE. We guarantee that no responsible publisher or agency can offer these publications at lower prices than we quote.

Canadian or foreign postage for each magazine is to be added to these prices, on subscriptions outside the United States.

	THE ETUDE	\$1 ⁵⁵
	People's Popular Monthly	Save 20c
	THE ETUDE	\$1 ⁸⁵
	Today's Housewife	Save 40c
	THE ETUDE	\$1 ⁹⁵
	People's Home Journal	Save 30c

THE ETUDE	\$1 ⁹⁵	THE ETUDE	\$2 ¹⁰
Woman's World	Save 30c	McCall's Magazine	Save 40c


THE ETUDE	\$2 ²⁵
Boys' Life	Save 75c

THE ETUDE	\$2 ⁵⁰
Modern Priscilla	Save 50c

THE ETUDE	\$2 ⁵⁰
Little Folks	Save 50c



THE ETUDE	\$2 ⁶⁵	THE ETUDE	\$2 ⁷⁵
Christian Herald	Save 85c	Pictorial Review	Save 75c

	THE ETUDE	\$3 ⁰⁰
	Delineator Everybody's } to one address	Save \$1.50

THE ETUDE	\$3 ²⁵
Collier's Weekly (reg. price \$2.50)	Save 75c

THE ETUDE	\$3 ⁷⁵
Youth's Companion (new)	Save 75c
McCall's Magazine	

THE ETUDE	\$3 ⁶⁰	THE ETUDE	\$4 ²⁵
Review of Reviews	Save 90c	Pictorial Review	
		Modern Priscilla	Save 75c

THE ETUDE	\$4 ³⁵
American Magazine	Save \$1.15
Woman's Home Companion	
(to one address)	

THE ETUDE	\$4 ⁶⁰
Youth's Companion (new)	Save 90c
Woman's Home Companion	



ADD TO ANY CLUB AT PRICES OPPOSITE			
Country Gentleman	\$1.00	Popular Science Monthly	\$1.50
Motion Picture Magazine	2.00	Ladies' Home Journal	1.50
Munsey's Magazine	2.00	Saturday Evening Post	1.50

SEND ORDERS ONLY TO

THE ETUDE, Theo. Presser Co., Publishers
Philadelphia, Pa.

Substantial Rewards Given for ETUDE Subscriptions

THOSE ETUDE friends who devote some of their spare time to getting the subscriptions of their neighbors and pupils are liberally rewarded. Valuable music works, musical merchandise of all sorts, articles for household and personal use, are given as premiums. ETUDE subscription work thus becomes a profitable spare time employment. It is congenial and not difficult.

We show here only a few of the gifts; the new Premium Catalog illustrates many more. *Send a postal for your copy.*

SERVICE PINS



Sterling Silver Service Pin, made with one, two or three stars, in the national colors, finely enameled and durable. Exact size as illustrated. **Given for one subscription.**

NON-TARNISHABLE PLATINOID PICTURE FRAMES

THREE SIZES

Size No. 1 for One New Yearly Subscription, and choice of sizes 2 and 3 for Two Yearly Subscriptions.

These frames are substantially built, made of the unsurpassed, non-tarnishable Platinoid, backed with velvet and will prove a most worthy ornament. Specify number in ordering.



SIZES {	No. 1.	Height 6 inches.	Width 4 1/4 inches.
	No. 2.	Height 6 1/2 inches.	Width 5 inches.
	No. 3.	Height 8 inches.	Width 6 1/2 inches.

CAMERAS

Premo Junior, Model B
5 Subscriptions

This camera is of the box type with universal focus lens, the simplest instrument for picture making that can be devised. Produces excellent results in the hands of children or grown-ups. Size of pictures, 2 1/4 x 3 1/4 inches. Loads in daylight with the Premo Film Pack. Open back, drop in Film Pack, and all is ready. Simple instructions are included with each camera.



Premo Junior No. 3-9 Subscriptions. Pictures, 3 1/4 x 4 1/4 inches. Otherwise same general construction as above.

SOLID GOLD LA VALLIERES

La Vallieres are unquestionably the most popular form of adornment at the present time. The following design has been selected



for its simplicity and attractiveness. Warranted solid gold, fine in manufacture and finish.

Three Subscriptions

Diamond shape, with amethyst and four pearls and one large boroque pearl. Pendant measures 1 inch.

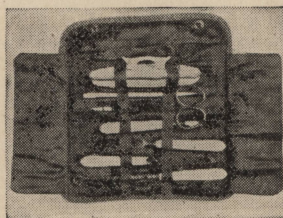
Keepclean Hair Brush

Given for Two Yearly Subscriptions

Black Ivory finish grooved back, size 9 7/8 x 2 3/8 inches with 11 rows of medium length white bristles anchored in a special composition and faced with aluminum. An article of finest quality and a rare bargain.



THE PEERLESS MANICURE SET



Five Subscriptions

This rightfully named **PEERLESS** Set consists of Nail File, Scissors, Cuticle Knife, Nail Cleaner, Buffer and Button Hook, each handled with best quality imitation ivory; packed in satin lined roll.

Our Most Popular Premium

Send us three subscriptions for THE ETUDE at the full price, \$1.50 (\$1.75 in Canada) and earn your own subscription for one year, either new or renewal.

THE ETUDE

Theo. Presser Co., Publishers

1712 CHESTNUT STREET

PHILADELPHIA, PA.

TO BE PUBLISHED DURING OCTOBER

BAKER'S BIOGRAPHICAL DICTIONARY OF MUSICIANS

(THIRD EDITION)

REVISED AND ENLARGED BY ALFRED REMY, M. A.

WITH over 2,000 new biographies, including those of every musician (composer or performer), every writer and theorist on musical subjects, and every man or woman who has played a part in or exercised an influence on the art of music in recent years, this new, revised and greatly enlarged edition of this famous work, will be a veritable masterpiece of reference and enlightenment. Not only are all the chief facts and important points given

A Specimen Biography

Prévost (prā-voĥ), **Eugene-Prosper**, b. Paris, Aug. 23, 1809; d. New Orleans, Aug. 30, 1872. Pupil at Paris Conservatory, of Jeleusperger, Seuriot, and Le Sueur, winning the Grand Prix de Rome in 1831 with the cantat *Bianca Capello*. Conductor at Havre Theatre, 1835-8; was then conductor and singing teacher in New Orleans until 1862, excepting one year's conductorship at Niblo's Garden, New York, in 1842; 1862 chef d'orchestre at the Bouffes-Parisiens, later of the Champs Elysees concerts, Paris; returned to New Orleans in 1867. He produced several operas in Paris, and one (*Blanche et René*) at New Orleans; also composed oratorios and masses.

about each subject, but a list of each's works also. Americans have been given special prominence by the editor and this fact ought to make the book practically essential to every American musical library because no other reference work or dictionary even approaches the new book for detail and authenticity in this regard. The number of pages will be about 1100, and the mechanical production will leave nothing to be desired in effectiveness and beauty.

ADVANCE SUBSCRIPTION PRICE \$4.00

(POSTPAID ONLY WHEN CASH ACCOMPANIES ORDER)

REGULAR PRICE \$5.00 (NET—NO DISCOUNT)



Address, G. SCHIRMER, 3 E. 43rd St., New York



Albums of Music at a Popular Price

The Oft-Styled **Fifty-Cent Collections* that enable one to obtain an excellent and large number of pieces at a nominal price. The Theo. Presser Co. has established a reputation of producing the best-selling **Fifty-Cent Collections* on the market. Here are some of them.

Seven Volumes Covering Seven Grades
Suitable Material for Study or Pleasure



The Sixteen Albums Listed Below are
Exceptionally Large and are Well Bound

*PRICE EACH, 50 CENTS

THE PRICELESS INTEREST in Piano Study and Practice, which all teachers seek before everything else, is often dependent upon giving just the right piece at the right time.

Of the vast number of teachers, who, year in and year out, find ever-increasing success in the use of the

STANDARD GRADED COURSE OF STUDIES

(Compiled by W. S. B. Mathews)

there are many who do not yet know that there is a companion series known as

STANDARD GRADED COMPOSITIONS

These seven books of carefully selected "interest-stimulating" pieces parallel the first Seven Grades of the Standard Graded Course, grade for grade. Every student studying the Graded Course will be delighted to have the companion book in the corresponding Grade always on hand when wanted.

STANDARD COMPOSITIONS FOR THE PIANO

Carefully Graded and Compiled by W. S. B. Mathews. Admirable for use in connection with all Graded Courses.

Volume One, First Grade Volume Three, Third Grade Volume Five, Fifth Grade
Volume Two, Second Grade Volume Four, Fourth Grade Volume Six, Sixth Grade
Volume Seven, Seventh Grade

*PRICE, 50 CENTS EACH

A remarkable series, each volume containing the best material of the respective grade that it covers. The compositions in each volume are in various styles and beginning with the First Volume one obtains unequalled melodious and instructive numbers. Finally the seventh volume presents a compilation of numbers that the best pianist would deem worthy of notice.

POPULAR RECITAL REPERTOIRE

Thirty-one numbers in grades four and five. Everyone is a gem.

STANDARD BRILLIANT ALBUM

Twenty-five pieces of a showy nature, yet not difficult.

STANDARD ADVANCED ALBUM

Twenty-eight classic and modern compositions for lovers of good music.

YOUNG PLAYERS' ALBUM

Seventy melodious numbers for piano students of the earlier grades.

STANDARD STUDENTS' CLASSIC ALBUM

Forty-eight compositions chiefly of a type known as semi-classical.

OPERATIC FOUR HAND ALBUM

Twenty-two immortal melodies from the standard grand operas.

THE STANDARD ORGANIST

Forty-three moderate-length compositions suitable for all purposes.

SINGERS' REPERTOIRE

Thirty-six medium voiced songs worthy of any singer's library.

PIANO PLAYERS' REPERTOIRE

Thirty-nine pieces mostly lying in the third and fourth grades.

STANDARD PARLOR ALBUM

Melodious and entertaining are the forty-one pieces in this album.

POPULAR HOME COLLECTION

Forty-six pieces. Will please the average listener and player.

STANDARD FIRST PIECES

Seventy-two little classics, semi-classics and popular numbers in this album.

STANDARD DUET PLAYERS' ALBUM

Twenty-nine numbers in different styles for recital, diversion or study.

THE STANDARD VIOLINIST

Thirty-two selections within the range of the average player.

THE STANDARD VOCALIST

Fifty sacred and secular songs of easy compass.

STANDARD SONG TREASURY

Contains forty-eight recital, concert, sacred and classic songs.

*Owing to existing high production costs these prices are advanced Twenty Per Cent.

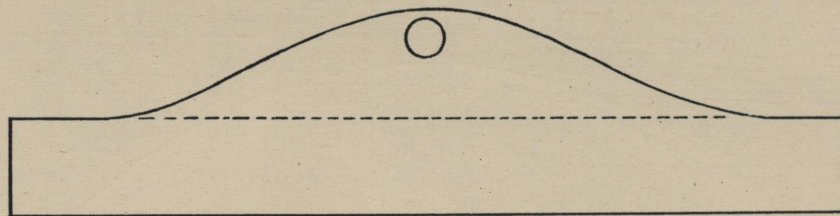
MUSIC PUBLISHERS,
DEALERS AND IMPORTERS

:: Theodore Presser Company, Philadelphia, Pa. ::

THE PROMPT MAIL-ORDER
MUSIC SUPPLY HOUSE



Supplement to THE ETUDE for October, 1918. *See important notice in this issue.*



A SHORT CRITICAL BIOGRAPHY OF
EDVARD HAGERUP GRIEG

Born at Bergen, Norway, June 15th, 1843; died at Bergen, Sept. 4th, 1907

When Grieg's Compositions first commenced to appear in the musical world, they were greeted with delight because of their naturalness, wonderful charm and freshness. Here then, was a new note from the glorious fjords of Norway.

Grieg's first teacher was his mother, but it was Ole Bull who urged him to go on to greater triumphs. Accordingly, he was sent to Leipzig in 1858 and remained there until 1862. While in Leipzig, he fell under the influence of Mendelssohn and Gade but his strong racial proclivities spared him from becoming too weak an imitator. Accordingly, upon his return to Norway, he sought to embody the spirit of the folk music of his native country in almost everything that he wrote.

It must not be thought, however, that Grieg permitted himself to become narrow and provincial in his ideas. Despite bodily frailty, he travelled quite extensively in Europe and during some time spent in Rome, he became acquainted with Franz Liszt, who saw in the work of the Northern Composer, much that was new and fascinating.

With the performance of his Pianoforte Concerto, a truly great work, in 1879, at the Gewandhaus in Leipzig, Grieg secured wide attention in the musical world. The music for *Peer Gynt*, several masterly songs and a long series of delightful pianoforte pieces brought him popular attention. It was possible for Grieg to let his fancy run from the gossamer delicacy of his *Butterflies* to the thundering brilliance of the last number of the first *Peer Gynt Suite* "*In the Hall of the Mountain Kings*."

Fortunate in having a wife who was an accomplished singer, he made a great many successful appearances with her in introducing his songs. The couple was immensely popular in London. In 1894, Cambridge University conferred the degree of Doctor of Music upon him.

His works embody sixty-seven opus numbers, many being groups of several pieces. His sonatas for piano and for the violin are recognized classics. Grieg never produced an opera, but his highly dramatic work for solos, choir and orchestra *Olav Trygvason* indicated clearly what he might have done had he written for the stage.